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COMICS BUYER'S GUIDE

MARCH 1, 2002

#1476

WIZKIDS PITS HERO AGAINST HERO!

Check out the first HeroClix!

See page 15

Klaatu barada nikto! Nov schmoz ka pop! Whatever!

Levitz becomes DC President

Warner Bros. Chairman and Chief Executive Officer Barry M. Meyer announced Feb. 6 that, with the departure of previous DC President and Editor in Chief Jenette Kahn, Paul Levitz has been named DC Comics president and publisher. The transition means the company will no longer have the position of editor in chief. The DC announcement said of Levitz, "He will add Kahn's responsibilities to his current duties following a transition period. In addition to overseeing all the business and editorial operations of DC Comics and *Mad* magazine, Levitz will also be charged with serving as a liaison across all Warner Bros. divisions and outside third-parties to aggressively and effectively extend and exploit DC Comics' iconic characters and brands in all arenas, including feature films, television, home video, consumer products, online and specialty publishing." ✦

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KEEPING PROMISES

Lawsuit over character creations is Gaiman-McFarlane tangle

cover story

By **Maggie Thompson**

When Neil Gaiman wrote the ninth issue of *Spawn* (Mar 93), his story involved new characters for the Todd McFarlane series: Hellspawn hunter Angela, mysteriously wise alley-dweller Count Nicholas Cagliostro, and a medieval version of Spawn. The agreement with McFarlane through which Gaiman became involved with the Image title was made in 1992, and the details of that arrangement have led to a nine-count lawsuit filed in January in Federal Court in Madison, Wis.

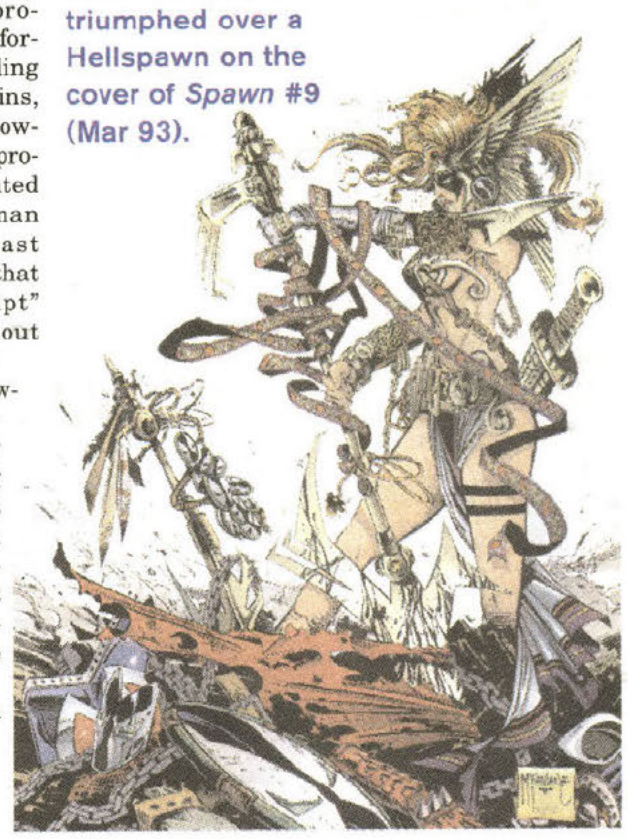
Gaiman, who said the suit was about keeping promises, said in the suit that the 1992 agreement had been that Gaiman would be recognized as a creator in the issue (and the inside front cover credits listed Gaiman with a "story" credit), that he would be paid at a higher rate than Gaiman was getting for his work on his *Sandman* work for DC, and that Gaiman would keep ownership of each of his "creative works."

In addition to the text that was printed in *Spawn* #9, Gaiman said he'd provided background information on the characters "including their appearances, clothing, origins, personality, equipment, special powers, and their specific roles" and provided drawings. The lawsuit stated that McFarlane later told Gaiman that the issue had sold at least 1,100,000 copies. Gaiman added that he had written a "partial script" which was later published without credit in #26.

Another aspect of the lawsuit concerns the *Miracleman* series published by Eclipse Comics, a publishing company which went bankrupt and whose assets had been bought by McFarlane at bankruptcy auction. Gaiman's suit contends that McFarlane's purchase of Eclipse did not involve the sale of Miracleman.

Gaiman has asked for a jury trial.

More on Page 12



Gaiman's Angela triumphed over a Hellspawn on the cover of *Spawn* #9 (Mar 93).

This issue was shipped February 11

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For complete coverage see page 43

Comics graded CGC	9.8	9.6	9.4
are selling for	8.9	5.3	3.8
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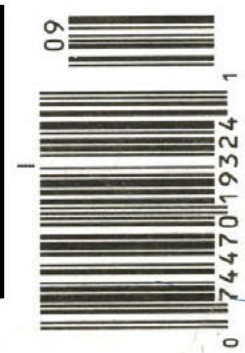

KURT SCHAFFENBERGER

1920 - 2002

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He will be missed.

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#1476 VOLUME 32 NUMBER 9

MARCH 1, 2002

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EDITORIAL

Giving readers a break

Trade paperbacks could be even better – please!

Trade paperbacks have become more and more a part of the comic-book field. They've been increasingly successful, as publishers have begun to make them the foundation on which they can build, since the books make available to new legions of readers the story that has gone before. That said, enough books are now on the shelves to inspire an admittedly whiny set of guidelines for designers of the future:

Maggie **Thompson**

1. Keep in mind when packaging the material that readers were able to open the original comics flat. When you compile a number of comics into a trade paperback, **allow extra space in the portion of the page near the spine** so as to let readers see the whole page.

2. In an introduction, **provide facts of what's in the book**. Is it issues #13-18 of an ongoing series? If so, say so; provide the original publishing information — and, hey, *don't* change the title from the original, unless there's some incredibly compelling reason for doing so.

3. **Put the reader in the picture**: Provide a drawing, a full name, and a brief description of the character and his or her relationship to other characters. If you're really reader-friendly, you might even copy the Dell Mapback paperbacks of the 1940s and 1950s: Provide a map of the environment along with character descriptions. Then add the bonus of that drawing of each character.

4. **Don't mess up the numbering in a series.** Don't mess up the numbering in a series. Don't mess up the numbering in a series. (Remember, you *can* print the material out of sequence, but work out *eventual* numbering in advance and use it correctly and consistently.) Did I mention that you shouldn't mess up the numbering in a series?

5. **Put sequential number on the spine** of a trade paperback in a series.

6. If possible, **provide a complete sequential bragsheet in the front of the book**: books written by Joe Writerguy, 1990 list, 1992 list, 1993 list, 1999 list; books drawn by Pete Artguy, 1999 list, 2001 list. It puts the current volume in context for the reader and can mean sales for other books.

7. **Get an ISBN number**, if you want to see the book on bookstore shelves.

This list is whiny, because my current project involves attempting to put in order a stack of trade paperbacks, some of which almost confounded analysis. The process is making me grumpy. In the comic-book field more than in many others, the ability to follow a developing character in original published sequence should be an advantage publishers provide readers.

Please, publishers, give your readers a break! ✦

LETTERS

SEARCHING FOR ADDRESSES

Roger B. Boswell
458853 M.C.I. A4-202
P.O. Box 448
Mayo, FL 32066

Being a 14-issue subscriber (soon to renew), with no computer or Internet access, in search of comics magazines, I would like your assistance, please, in locating publishers' addresses. From your "Publisher's Showcase" section:

Vanguard (*creativemix.com/vanguard*)

Elfquest (*www.Elfquest.com*)

www.realdealproductions.com

Any information on these publishers' addresses would be greatly appreciated.

Maggie: *While many, many collectors and industry professionals are able to make contact with their favorites via the Internet, it's always a good idea to remember that not everyone can use it.*

Vanguard, which has released such titles as ***Amazing World of Carmine Infantino****, is at Vanguard Productions, 59-A Philhower Rd., Lebanon, NJ 08833.*

Elfquest *has been published for more than two decades by Warp Graphics, 515 Haight Ave., Poughkeepsie, NY 12603.*

Letters **To The Editor**

Real Deal Productions is reachable via P.O. Box 19129, Los Angeles, CA 90019. (Its website does caution that its publications combine humor with violence and racial slurs. Be advised.)

WHO OWES WHAT?

Sean Wasielewski
109 Sherman Ave.
Middlesex, NJ 08846

I just read Lon Levy's letter in ***CBG*** #1474 and thought I would offer some opposing comments. I have been following the debate for years over what, if anything, creators owe to the readers, so these thoughts have been brewing for some time, but I thought Lon's use of *Barry Windsor-Smith: Storyteller* made for a nice example.

As a longtime comics reader (age 35), let me say straight out that I don't feel that I am owed anything by the creator, save an honest effort to tell a story. It need not even be a good story, since I can judge that by myself and will choose to buy or not buy subsequent issues as I see fit, based on any criteria I wish to impose. That is my right as a consumer.

Take *Barry Windsor-Smith: Storyteller*. I bought and loved #1. As I understood it at the time, *Barry Windsor-*

CBG OTHER OPINIONS

● **Rants & Raves** by R.C. Harvey 16
● **Tony's Tips** by Tony Isabella 18
● **Dear Captain** by Andrew Smith 32
● **But I Digress** by Peter David 58

Smith: Storyteller was to be a maxi-series with three seemingly disparate stories being told each issue that would come together to form one epic adventure. Sounded nice, huh? By the time the series was brought to a close, two of the stories were beginning to merge, and, in my opinion, the issues produced were of the highest quality and excellent examples of what the comics medium can produce at its best.

I think the problems surrounding the series' demise were more complicated than Levy stated, when he said that the creator had abandoned the title, but that is really irrelevant to my point.

Levy and others seem to imply that publishing #1 of a 12-issue series is a kind of implicit contract to publish the remaining issues. While I also *wish* that this were so, since *Barry Windsor-Smith: Storyteller* and many other series deserve to see their completion, I do not believe that this would be fair. When I bought that first issue and then #2 and so on, I had the right to stop purchasing *Barry Windsor-Smith: Storyteller* at any time. Barry Windsor-Smith had no right to assume that I would buy the remaining issues. I am sure he, and other comics creators, wish that this were so: that everyone who bought #1, and certainly everyone that stuck through #5 or so (just to be fair), had entered into an implicit contract to stick with the story until its completion. Just as this would not be fair to me as a consumer, neither is it fair to the creator to force him to stick with a story or series he no longer wishes to produce.

If he feels the series is no longer worth creating, imposing whatever criteria he wishes to impose, then I will have to miss him. And maybe buy the next series he creates — maybe not. I will see it then and decide. Similarly, I do not feel that I am owed anything in terms of how a character is presented. If they want to put venom in Spider-Man's arms in the movie, who cares? That's the movie Spider-Man, and I can pay to see it or I can stay home. If a creator wishes to present a character or situation in a certain way, in a way that will make the story better for him to tell, that is his right. Again, I decide if I like his story — his take on the characters, the story he wishes to tell — I will buy it as I see fit. If it changes, or I stop enjoying it as I mature or change, or the creators stop enjoying creating it, I can re-evaluate my position. So let them re-evaluate, too.

Because, let me tell you, I go back and read those issues of *Barry Windsor-Smith: Storyteller* and they still look gorgeous to me. There is decreased enjoyment, since I know the stories will never be completed, but I am certainly glad that I have them, and I loved reading them and anticipating them when they were being released. Besides, wasn't *Star Wars* supposed to be part of nine feature films? Will Levy boycott all George Lucas movies, because Lucas chose a medium which ultimately prohibited his making the whole nine-movie saga, at least in his lifetime? Again, maybe he has to go to the next two movies, since he may have entered into a contract to do so when he saw the first trilogy.

Just kidding.

I know that my views are relatively rare in fandom, since I have had this discussion in my comics shop every so often and my views often elicit strong reaction. But there they are. It is important to remember that there is no right and no wrong here, just a different opinion for every fan and creator.

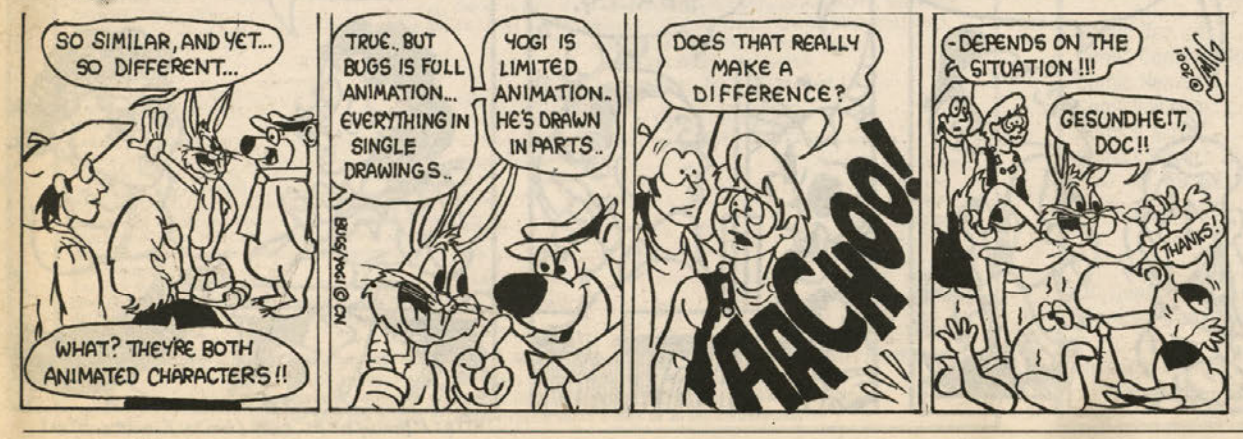
But here is something I *do* feel I am owed: When I go to a convention, and an artist is commissioning sketches, I get riled when I arrive early in the morning Saturday or Sunday and am told that the artist still has numerous requests from the day before to work on. An artist should only commission a day's work, since it is not fair to fans who can only attend one day. If I get there early and wait in line for an hour to get in, I feel I am owed an early chance at getting a sketch. That is the only reason I go to cons.

I understand that, if they cannot get to my request, then too bad for me, even if I am first on the list — as I was for a Tony Harris/Tim Bradstreet sketch at Detroit in 1997 or '98, when they would only take joint commissions. And only of four characters (no Starman or Shade, so Abe Sapien was my choice from their list, as I recall). Yeah, too bad on that one for sure. It happens, and, if they have too good a time (as it appears Harris did in Detroit) to get to my sketch or just don't do it, that's cool.

I tried not to bug them too much, bought some original art (from *Starman* with The JLA refusing to give him a spacecraft — five JLA'ers on that page!) and tried again for a sketch early the next day. (No luck again. Too good a time the night before, I was told, and no commissions being sought by Harris for the foreseeable future.)

But I knew I had a shot, since I was there early and got a list started. That was all I felt I was owed, and that I got. Therefore, no complaints. But to get there first or second or third and be told there is a leftover list does not seem right. So there, I, too, feel wronged. Life is tough, I guess.

CBG FOR ART'S SAKE by Chris Smigliano


SO SIMILAR, AND YET... SO DIFFERENT...
WHAT? THEY'RE BOTH ANIMATED CHARACTERS!!
TRUE., BUT BUGS IS FULL ANIMATION... EVERYTHING IN SINGLE DRAWINGS..
YOGI IS LIMITED ANIMATION. HE'S DRAWN IN PARTS..
DOES THAT REALLY MAKE A DIFFERENCE?
AACHOO!
-DEPENDS ON THE SITUATION!!!
GESUNDHEIT, DOC!!
THANKS!

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HE'LL SECOND THAT

Tony Isabella

I'll happily second Blair Kramer's request (***CBG*** #1474) that some savvy comics publisher track down Jim Salicrup and hire him as an editor. I've worked with many fine editors over the years, but Jim's concern, enthusiasm, and knowledge made working with him a special experience.

I'd do it again in a heartbeat!

ART FOR ADS

George Hagenauer
P.O. Box 930093
Verona WI 53593

I really enjoyed the piece in ***CBG*** #1473 on Jim Sasseville, who worked with Charles Schulz on the *Peanuts* comic books and the *It's Only a Game* comic strip. I had several *It's Only a Game* originals on consignment several years ago and had heard that they were done by assistants but never expected to see a long article on the artist. You've made me glad I renewed for another three years.

There is another group of ghosts that worked on *Peanuts*. In spite of the Schulz signature, much of the art used on *Peanuts* licensed ads and premiums was also not done by Schulz.

Since I collect original illustrations as well as original comic art, one of my contacts in the advertising field consigned to me a pile of advertising-related originals several years ago. They were by Chicago artist Don Margolis, who — like Ron Villani and other skilled Chicago illustrators — specialized in comics-style art for magazines and advertising.

One of Margolis' specialties was swiping comic-strip artists. In the lot were dead-on renditions of Blondie and Dagwood for a national magazine, pieces done in the style of Charles Barsotti and *Peanuts* (including the Schulz signature) for Butternut bread. At the time, I had figured that most of the Schulz art used in the Butternut or Metropolitan Life ads were reused illos by Schulz from the comics. It was interesting to know that, instead, at least some of them were by Margolis. I sold the *Peanuts* piece years ago but still have several other pieces by Don.

Given the large extent of *Peanuts* licensing that was done, my guess is that there are a lot of other unsung artists who contributed to the series in its various incarnations *outside* the daily and Sunday strip.

That also means that original art collectors need to be careful when offered *Peanuts* advertising, as opposed to original strip, art.

Maggie: *I'm wondering whether the art might have been produced in slightly different sequence. Given that the ad pieces were done for ad agencies, might the agencies have hired Margolis to do specific pieces (to accompany specific ad messages) that were then sent to Schulz to follow? Schulz wouldn't have wanted to sit in endless meetings about which characters to include where, what ad message was desired for what campaign, etc. Whereas Margolis could have done all that — including coming up with finished pieces to be forwarded to Schulz. Have you compared the Margolis art with the printed product? Just curious.*

FROM BUSCEMA'S DAUGHTER

Dianne Buscema-Gerogianis

I just finished reading the articles on my father, John Buscema (#1472 and #1473) and would like to thank you on behalf of our family. It brought a smile to my face just to know how much impact he had on the comic-book industry and how many lives he touched.

Not only did he have extraordinary talent, but he was a wonderful husband, father, and grandfather — he lived for his family. How fortunate we were to have him in our lives.

We should all attain what he did in his lifetime. How wonderful to know he will live on, not only in his artwork, but in the hearts of all that knew him.

Maggie: *There are more tributes in this letters column.*

LOSSES

Stephen Oswald
305 Links Dr. W.
Oceanside, NY 11572

This is in response to Tim Markin's question in #1471. This past week, I attended the Berndt Toast Gang's (Long Island cartoonist's group) monthly lunch. I was talking to Joe Edwards (one of Archie's first artist's), and he told me that Harry Lucey had passed away quite a few years ago; I don't know the exact year.

At the same event, Stan Goldberg gave a wonderful speech about his friend John Buscema. I realized even more what a loss it is, when you hear it from the mouths of those who knew him well. I only wish I had gotten the chance to know him, too.

PAYING THANKS

Mike Pascale
Schism Comics

Just days after composing my tributes to Dan DeCarlo and John Buscema, I receive news about the passing of Kurt Schaffenberger. This is not a good way to start a year of "recovery."

Schaffenberger was and will remain my favorite artist of The Big Red Cheese, right next to C.C. Beck. (For those readers whose collections don't go back that far, I'm referring to Captain Marvel —that's the *real* Captain Marvel, who's sometimes erroneously referred to as "Shazam" by the company that originally put him out of business because he was more popular than Superman. I've always preferred Cap, because of the character's inherent charm, innocence, positivism, and joy. Though Kurt ably and adroitly handled the art on both.)

Schaffenberger's style was perfect for those many tales, and I ate them up like four-color chewable vitamins in my quest for solid storytelling mixed with healthy humor and a dash of flavorful whimsy. His art was a wonderful blend of cartoonish simplicity, idealistic proportion, and realistic expression that has been rarely matched by anyone else. It embodied an aesthetic barely seen today, due as much to the naïveté and inability of the present crop of practitioners as the follow-the-follower trend-obsessiveness of present publishers.

Fortunately, I was able to send a card or two to him last year and thank him for the many years of joy and inspiration his work brought me. I even received a lovely note back from his wonderful wife, Dorothy, who was kind enough to enclose a photo of him for my keepsake file. Not only have we lost a skilled artist, but a special man, as well.

WHO ARE YOU AND WHO ARE YOU WITH?

copyright by BRIZ

I'M HERE FOR MITZY BUBBLES.
THAT'S SPECIAL EVENTS. YOU NEED GLADYS FOR THAT.
UM, MITZY BUBBLES--?
THAT WOULD BE ALPHONSE'S DEPARTMENT.
ER, MITZY--
NO, NO, NO, NO. YOU'LL HAVE TO SEE LEONID.
L-LOOK, I JUST NEED--
YOU'LL WANT CLARISSE FOR THAT, REALLY.
CLARISSE, HAS RYAN HERM COME BY TODAY?
YOU JUST MISSED HIM.
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If there's any good that comes out of the recent spate of passings, I hope it's that fans and pros alike will take the extra effort to send a note or card (or phone call, if you're close enough to the person) to that creative soul whose work has brought you inspiration and/or enjoyment as either a reader or creator. You'd be surprised how much it could mean to him or her, and it'll make you feel pretty good, as well.

My sincerest condolences to his family and friends.

Maggie: *To be fair, it wasn't that DC didn't* ***want*** *to call the title and the character Captain Marvel. It was that, by the time DC was ready to use the character, there was another Captain Marvel, who was heavily trademarked for obvious reasons.*

HIS WORK WAS ALWAYS THERE

Paul Zuckerman
44 Sandburg Dr.
Morganville, NJ 07751

It was with great sadness that I read in my local newspaper of the recent death of Kurt Schaffenberger. Following on the recent deaths of Dan DeCarlo and John Buscema, it has been depressing in the comic-book world.

Schaffenberger's death probably hits me the hardest, though, because, growing up, it seemed as if his work was always there. The Superman-family comics were always among my favorites, and *Lois Lane* was a regular purchase in my house, even before I started to buy them, because my older sister read them. I even remember reading *Lois Lane* #1. And, of course, Kurt Schaffenberger was the principal artist of the series for about a decade. I didn't know his name at the beginning, but his work was easily recognized, and, once the letter columns began in the Superman titles, Mort Weisinger put names to his artists. Schaffenberger was quickly one of my favorite Superman artists.

He had a great ability to be humorous without being bigfoot; his art was in a realistic but non-photographic style, had slick inking, and was light, not dark. Which isn't to say that he couldn't convey a more serious mood when called upon; he certainly could do that. It just was that you weren't looking for *sturm und drang* from Schaffenberger: no posturing super-heroes, but a naturalistic style that looked simple but was well laid-out, clear, and carefully rendered.

Schaffenberger seemed to have a knack for drawing women. After Lois Lane, he took over Supergirl and drew her in a much sexier manner than he'd ever drawn Lois. Something about those short skirts. Big surprise to me was when I stumbled on some old Captain Marvel comics and then in the '70s, when the old Shazam-sayer's stories began to be reprinted, and I discovered that he had done beautiful work on the Marvel family, and more. At the time, I much preferred his more realistic style to the more cartoony C.C. Beck look (though now I can appreciate both in their own ways). Something about that short skirt on Mary Marvel.

While he originally did pencils and inks, later on, he seemed to do more inking and was one of the better inkers over Curt Swan. But under Julie Schwartz, he continued to pencil, although often not also inking, way into the '80s. Sadly, after the revamp of Superman, there was less call for his work, and he, like many other veterans, seemed to fade away from the drawing board.

Since he lived near me here in New Jersey, I remember seeing him a lot at local conventions in the last decade — but not at all in the last few years. I am glad that I was able to get his autograph in 1994 on *Marvel Family* #75 and thank him for the years of reading enjoyment that he gave me. My sympathies go out to his family.

THE END OF AN ERA

Howard Zimmerman

I'd like to add my voice to those praising the late John Buscema. I never met the man personally, but he certainly contributed mightily to the enjoyment I've taken from comics over the decades. When we moved into our apartment 25 years ago, my wife and I designed bookcases for both the living room and the bedroom. In the living room I had a two-tier display case built to house and showcase my comics (what some of my friends now refer to as "the shrine"). On the display shelves, I decided to place comics created by those men whose work had given me the most pleasure. Later, I realized that I had chosen the four artists who had made Marvel — well — Marvel.

"There were giants in those days."

The shelf of honor is graced by the work of four creative geniuses: Jack Kirby, John Buscema, Gene Colan, and Jim Steranko. Kirby and Buscema produced so much astonishingly potent work, and their styles were so dominant (and so widely copied, with varying results), that they *de facto* became the Marvel House Style. On the other hand, Colan and Steranko are perhaps the very best storytellers — unique, innovative, and dead-on — I've ever had the pleasure to read. Collectively, they were the reasons I "made mine Marvel." (Well, to be completely truthful, I'd have to add Steve Ditko to the list.)

With the passing of Kirby and Buscema, I truly feel that this is the end of an era. It's highly unlikely that we'll ever again see a single artist come to dominate an entire line of titles the way each of them could — and did. Their contributions to the field, along with the others mentioned above, have me quoting from the world's best-read book: "There were giants in those days."

WHAT'S A HERO?

Brent Anderson

Ah, John Buscema. John Buscema was a seminal artistic influence in my young artistic life, just as Hal Foster, Alex Raymond, J. Allen St. John, and Joseph Clement Coll were some of Buscema's. I speak of John's talent with the same reverence he spoke of these others. He was one of them, but you'd never hear that from John.

Years ago, I attended a chalk talk Buscema gave at the San Diego Comic-Con. It was, as I recall, his first Comic-Con appearance. I was in the company of Steve Leialoha, who shared my high regard for John's artistic expertise. We were both thrilled as artists at the opportunity afforded us by this talk.

John admitted at the outset he was not comfortable talking to crowds, so he proposed doing what he liked best — draw. John had no serious rival or peer for what he did, but, being "a professional," he needed someone to tell him what to draw, so he requested the audience call out characters to him. "Captain America" "The Vision" "all The Avengers."

John waved his hand and made a face of disgust with each suggestion. "I hate drawing super-heroes," he reported. Many in the audience audibly gasped at hearing this. One person even said, "But, John, you draw them *so well*!" Then someone shouted out, "The Silver Surfer!" to which John replied, "I hate drawing that whiny bastard! Here's a guy who is the most powerful being on Earth and he whines about it! All these super-heroes do is whine!" Steve and I were apoplectic. He then asked for more suggestions.

When someone said "Conan," John's face lit up like a beacon. "Conan," he said, "now *there's* a hero." Everyone laughed as he began drawing. "This guy has no super-powers. He's just a regular guy, out there fighting to just survive, to get through life. If Conan was alive today, he'd be a dock worker. He'd have a beer after work. He's a regular Joe." If Conan had been a comic-book artist, he would have been John Buscema.

A couple of years after that, I met John up at Marvel. He was delivering some pages and making a rare visit to the offices. Walt Simonson was also there, picking up or delivering some *Thor* pages. Everyone wanted to meet John, so the editor called him in to say "hi" and to see Walt's pages.

It was common knowledge that John didn't enjoy super-heroes, and I don't believe he was any more enamored of Thor than any of the others, but, when he saw the story Walt had drawn (and written), he was very excited. "Thor gets turned into a *frog*? That's great! I can't believe they let you *do* this! If I got scripts like this, I'd draw *Thor*!" It was a great day. I'm glad I was there.

We've lost the man, but we have the art, we have the stories, and we have the memories. Let's revere them.

SHARING THE NAME

Nelson Jimenez
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Stamford, CT 06906

Recent issues of ***CBG*** have covered such diverse topics as the "Left Behind" comics, the death of the great John Buscema, and the Oscar awards poster by Alex Ross. I love it! Speaking of Buscema, Peter David's account of going to his funeral was eloquent, and, when he mentioned the pen at the end of the article, I got chills up my spine. Big John will be missed.

Now I must say that Kevin Smith is da man! My favorite film of his is *Clerks*, and his relaunches of Daredevil and Green Arrow have been excellent. I heard that he once wrote a script that was rejected for the next Superman film. Any chance of DC adapting it as a prestige one-shot? Smith is hot, so why not?

Finally, in honor of Black History Month, here are some black and white heroes who have shared the same name: Hal Jordan and John Stewart (Green Lantern); the JSA's two Mr. Terrifics; B'wana Beast and Freedom Beast; Iron Man and War Machine; Captain Mar-Vell and Photon; N'ubia and Wonder Woman. I'm sure there were others that the fans can mention in future letters to ***CBG***.

ANOTHER COMICS WEBSITE

Christine Rose
Students and Teachers against Racism

The only comic-book site that I visit is *www.bluecorncomics.com/ici.htm*.

I have an organization that deals with native rights, and we refer to this site often.

WHY ROZANSKI?

Nina Flannery

Why on Earth did ***CBG*** feel the comics world would want to hear Chuck Rozanski go on and on about how great a comics dealer he is — from the week he went on to tell about his perfect *Origin* #1 for a grand or his legendary "Mile High" collection?

The only entertaining moment of the article "A First Look at the Mile High Collection" is his transparent attempt to make himself a sympathetic character who lived out of his car.

I imagine the reasoning behind not getting into details about the exact amount paid for the Mile High collection might be to not cast him as the smiling cat that just swallowed the canary. But why bother, considering that previous columns make him out to be a leech on the comics-buying community?

JJM: Comics Buyer's Guide *has taken on several new missions over 31 years, but it has always been explicitly devoted to serving readers who buy comics by mail-order. (It's right there in the name.) Buying and selling advice has been a gaping hole in our coverage for far too long, and we've been redoubling our efforts in that department for the last couple of years.*

That has included asking leaders in the mail-order field to share their knowledge and experiences. Chuck's been ***the*** *leader for a very long time — and we feel that makes his views of interest to people who buy and sell back issues.*

Why would someone value a modern comic book so highly? We asked him. He answered. And people have been asking ***CBG*** *for the Mile High collection discovery story for years — and we are happy he's chosen to present it here and now.*

While Chuck's feedback has been extremely positive from the constituency we invited him in to reach, we accept that we have readers who aren't interested in opinions from the other side of the counter. Heck, there are fans out there who have a problem with seeing comics, new or old, being sold for profit ***at all****. That's OK. We've got two whole sections out of three in the magazine where they'll never have to read a word about money. The comics market prospers, when it appeals to customers who are in comics for a variety of reasons — and so does* ***CBG****.*

ELONGATED FACTS

Paul Zuckerman
44 Sandburg Dr
Morganville, NJ 07751

The two articles by Jack Abramowitz in #1472 contained errors.

The *Detective* anniversary article:

It was stated that #562 of *Detective* celebrated the 500th appearance of Batman in *Detective*. He meant #526, but this was apparently a typo, because he got it right later in the article.

It was stated that Elongated Man's debut in *Detective* coincided with Batman's New Look debut in 1967; in fact, both occurred in the May 1964 issue of *Detective*, #327, which issue number was stated correctly later in the article. He does say that #327 would be "perhaps erroneously" be considered an "anniversary" of Batman's first appearance, because #327, not #300, was the 301st appearance of Batman in *Detective*.

Yet it is a real and true anniversary: Since Batman made his debut in May 1939, the May 1964 issue was the 25th — or silver — anniversary of that first appearance. (In fact, Batman's silver anniversary appearance was observed in a Batman annual that year, much as Superman's had been the year before.)

(Digression: Was the Silver Age named such because of all of the silver anniversaries that occurred in those years?)

I am glad that he pointed out the absurdity of calling things like the 500th appearance "anniversaries." We've seen 25th issue anniversaries, 50th issue, *etc.*, none of which is truly an anniversary. Actually, every comic book has an anniversary once a year — but no one celebrates those.

As for the Manhunter article: The Paul Kirk Manhunter that appeared in the original Goodwin-Simonson series was emphatically *not* a clone of the original 1940s Manhunter, but was actually Paul Kirk, who had been frozen for years until his injuries could be healed. The Manhunter that appeared a few years later in *Secret Society of Super Villains was* a clone of Paul Kirk.

Also, Abramowitz stated that the Manhunter in the Kirby *First Issue Special* was supposed to be Paul Kirk, but there is nothing in that issue that even implies that, and the origin was nothing like the 1940s Manhunter. The tying together of all of the different Manhunters (except for the Manhunter from Mars) by Roy Thomas was a continuity implant, not part of the original story, despite the similarity in costume to the original.

Finally, Abramowitz implied that the Paul Kirk character had been created by Simon and Kirby. They merely took over the existing character — I think they may have put him *in costume* but they did not create him.

WHO'S MORE SUCCESSFUL?

Richard M. Brown
2326 Cabot
Detroit, MI 48209

I'm interested in a couple of letters printed in #1473. Chris Bercaw suggested, "Marvel is so much more successful than DC." My reply is: DC never faced bankruptcy.

Even worse, Don Kidd doesn't see the big deal about *Smallville*.

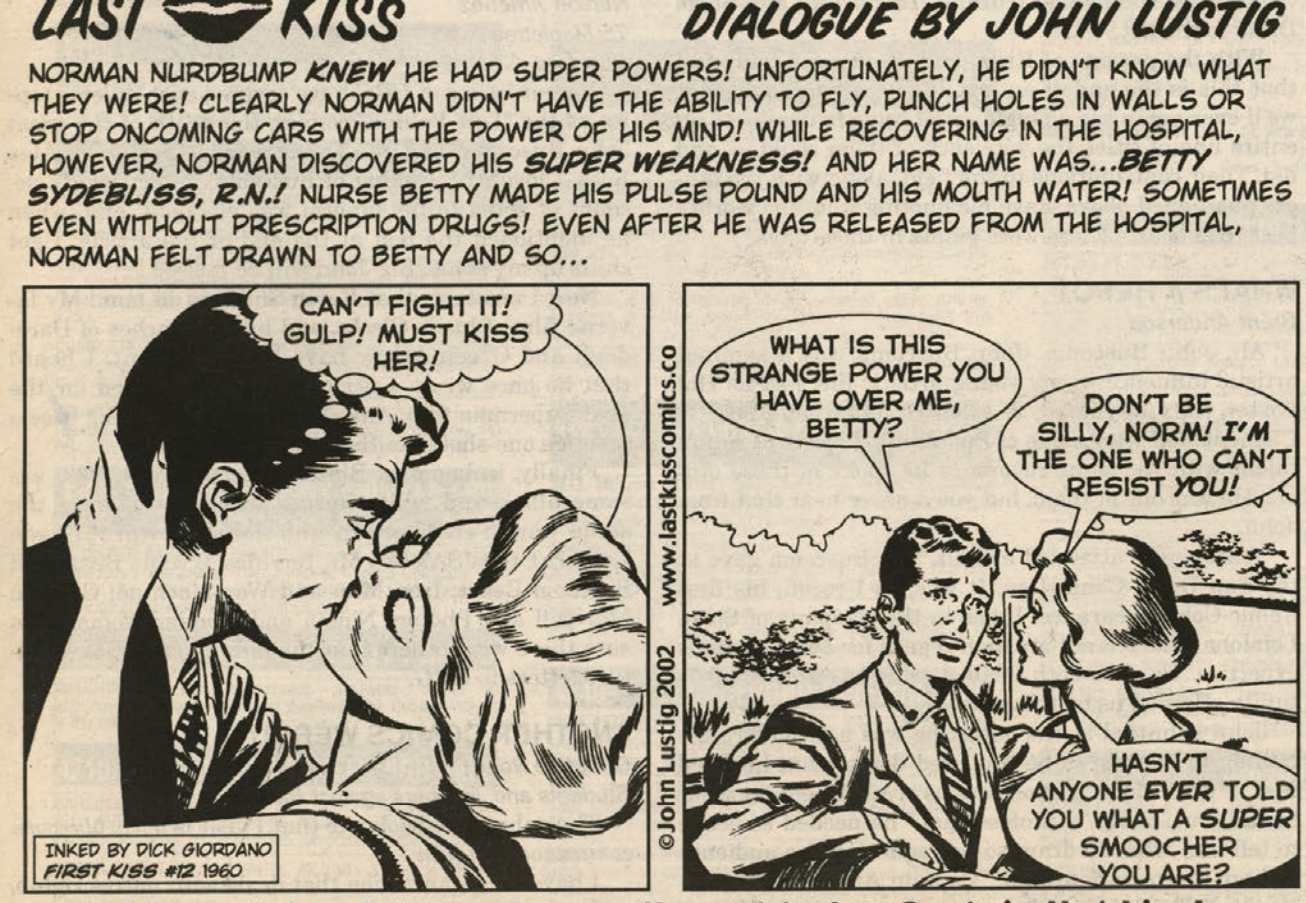
Luthor is brilliantly acted by Michael Rosenbaum. The ratings are in the stratosphere. *The Howard Stern Show* went on and on about it. The mere hint that Luthor is a pal of Bruce Wayne should keep us on edge for more. I agree with him that Lana is better than Lois. But I preferred Betty to Veronica and Mary Ann to Ginger. Don't blame *Smallville* for the direction the comic books are going.

Finally, Lana is the one hanging around the football player. Clark clearly is falling for her.

JJM: *I won't comment on who's more successful, but I will say what I've always said: that comic books alone did not get Marvel into bankruptcy.*

Marvel, the corporation, was a vessel that permitted a junk-bond trader to roll up a mountain of unmanageable debt. And, while there were certainly bad decisions on the publishing end during that period, the comics division could've made only right decisions and it still would've wound up in Chapter 11. Lord, Marvel paid more for Fleer than the entire comics industry made last year.

We're working with an authority on Marvel's bankruptcy for an upcoming feature that will, we hope, make some more sense of those days.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SAY WHAT?

Shawn Dawson

In John Jackson Miller's editorial in ***CBG*** #1471, he uses the phrases *in media res* and *hoi polloi*. I was fortunate (actually surprised) to find the latter in the dictionary. (This was after I got to work. I could not do this while reading the editorial on the subway.) I had no luck with the former. I suppose I can try the Internet, but I also have a 2-year-old and would rather spend the five minutes with him than attempt to translate a newspaper editorial. Bottom line: After hitting the second phrase, I decided that the piece wasn't worth the effort and moved on. How many other readers did the same thing? (In ***CBG*** #1470, Tony Isabella used a foreign phrase in one of his reviews, and I still don't know whether he was complimenting or panning the comic book he was reviewing.)

On a scale of 1 to 10, I'm a negative 6, when it comes to foreign languages or phrases, and I suspect many of your readers aren't much better. My suggestion is to take a soon-to-be published editorial with some of these phrases to a big convention and randomly ask visitors to your booth if they understand them. If they do, I'll shut up, as I've been doing for the past 15 years of subscribing to ***CBG***. If not, you may want to reconsider your use of foreign phrases that are not readily available to be looked up.

JJM: *I'm sorry to have created any confusion, but it's no coincidence those phrases appeared in a column about assuming how much an audience knows beforehand. I was actually fishing a little. The original ending to that editorial went on to ask whether there were any items in* ***CBG*** *that we've been taking for granted that needed explaining: terminology, history,* ***et cetera****. I pared the piece back to make room for a Gray Morrow remembrance, but we're still interested.*

Figuring out what's in the common tongue from year to year is a never-ending challenge for editors. ***In media res****, Latin for "in the middle of the action," probably appears in most critics' reviews at one time or another — so it wouldn't raise an eyebrow on this end. On the other hand, Maggie and I come from a time when you couldn't expect to get out of high school without at least one Latin class (and we're the corporate translators here for French and Russian documents respectively), so we don't always trust our instincts on these things. In the paragraph immediately above, you'll see I spelled out "etc." — but I'm wondering how long people will be able to make sense of it beyond its abbreviation.*

There's a comics-related debate here, of course: There's a grand tradition in comics, exemplified by Stan Lee, of not simplifying the vocabulary in his comics. If readers didn't understand "Excelsior," he wanted them to go look it up. Younger readers, therefore, felt they were reading the same comics that older readers were — and that, no doubt, contributed to the "coolness" perception surrounding Marvel in the Silver Age.

As consumers grew less patient in the late 1990s, Marvel for a while defined strange words with editor's captions — but I think that had the opposite effect, telling older readers that Marvels weren't really for them. I can't prove that that aggravated the drop in Marvel's sales in that era, but I think it was a contributing factor. (Personally, I've always thought a reader was more likely to remember the meaning of a word or phrase that involved a trip to the dictionary. In high school, I received a letter from a reader of my mini-comics saying that one had captured "a spirit of ***fin de siècle****." It took about a week to figure that one out, but I never forgot the comment — which I might have, if she'd just said "an end-of-an-era feeling.")*

Anyway, how about both questions, readers? Are there comics-related terms and history — or ***non****-comics related terms — glossed over in these pages that you'd like to see us simplify or explain? And where do you stand on the question of how vocabulary in today's comics should be handled?*

Almost forgot: ***Hoi polloi*** *means "the masses," and I'm afraid I'll never stop using it. It sounds too funny to give up ...*

Maggie: *And that just goes to show you John's assumptions about* ***my*** *expertise. I never got a chance to take Latin (though I tried for three years) during my formative years, but I swallowed an awful lot of French in high school and college and had to memorize the Greek alphabet for a Classics course in college. As an editor, though, I'm constantly trying to keep up with non-English expressions that are commonly used in English conversation and writing. For example, most people misspell* ***et al.****, because they don't realize that "al" is an abbreviation for* ***alia****, which means "all." (Yes,* ***et al.*** *means "and all.")*

As is the case with John, I tend to regard the use of words I don't know as a challenge and surround myself at work and home with reference books so's to deal with such matters. (For a real challenge, try Gilbert and Sullivan lyrics, in which ***hoi polloi*** *is spelled with Greek characters.) On the other hand, it took me months and months to track down the precise meaning of the end of Dorothy Sayers' mystery* ***Gaudy Night*** *(1936), in which a marriage proposal and the response are in Oxford University-tradition Latin — leaving me in the proverbial dark. We don't want to do that with our readers.*

GETTING IN TOUCH

Ronnie Poore
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Greenville, SC 29609

It seems every other issue of ***CBG*** is devoted to the passing of another Silver Age great, the latest being the legendary John Buscema. Several recent letters have encouraged fans to let their favorite comics creators know how much they appreciated them before it is too late. That's difficult without an address to send a letter. For instance, I'd love to write letters to Russ Heath and John Severin, my favorite war comic artists. Any chance you'd know how to get in touch with them?

Maggie: *We're trying to get our files in order to the point at which we can begin to forward lots of letters to pros again, but quite a bit of our information is out of date. As far as I can determine, however, we have addresses, which I* ***hope*** *are current, for both Heath and Severin. We'd be glad to forward letters to them. Just address your envelope to (for example): Russ Heath, c/o* ***CBG*** *Editorial Dept., 700 E. State St., Iola, WI 54945. That way, we can put the label with the address to cover the "c/o* ***CBG****" portion and just drop it back in the mail.*

A FOOMSA ULTIMATUM

Steve George
President, FOOMSA
64 E. Chelfield Rd.
Glenside, PA 19038

Oh, you guys were playing it pretty close. I was really hemming and hawing over whether to renew my subscription to ***CBG***. I had pitched one renewal notice, and when the second one came, I just wasn't sure what to do.

And then issue #1474 came over the transom. Was it Harlan Ellison's stabbing, accusatory pose on Page 1 (He seemed to be saying, "Steve, renew!") that finally made me call and speak to your pleasant operator? No, of course not. It was the two — *two* — Mr. Silver Age columns. Maybe I'm wrong, but it seems as if I haven't seen much of Craig's work lately (certainly not two nice back-to-back pieces like this). It better be because he's working on that Mr. Silver Age book the rest of FOOMSA (Friends of Ol' Mr. Silver Age) and I have been asking for. Right? Right?

Great stuff, as always, Mr. Shutt. I loved the Bruce Wayne Murderer piece and was particularly pleased to see the nod to the "Bat-Murderer" saga. I'm a Bronze Age boy myself, and that storyline (took me years to collect the whole run) pretty much ensured my lifetime devotion to comics. Just as Mr. Silver Age's continued work seals my continued devotion to ***CBG***.

But now, one irksome point: As nice as your operator was when I renewed, I couldn't help but be annoyed by her attempt to sell me one of the Krause books. (I think it was your price guide.) Oh, I don't mind the sell tactic; I just mind the choice of book. So I'll tell her what I told you: When you have a Mr. Silver Age book to sell me, I'll buy it. Heck, I'll buy two.

And one more thing: The threat you thought I'd forgotten about: You have until this time next year to get a Mr. Silver Age book on your pub list. Doesn't have to be out (though that'd be nice), it just has to have a scheduled release date. If you don't ... well, if you don't, I may not renew.

I may just dog-ear copies of ***CBG*** at my local comics shop and only buy the issues that have Mr. Silver Age columns. On the other hand, if you *do* announce a firm date for a Mr. Silver Age book, I'll renew for the maximum. (I think it's 156 issues.)

Ignore this threat at your peril. You've been warned.

JJM: *After the redesign, it took us a while to relearn what our space budget was each issue. That had the frustrating side effect that, for a few months, we tended to only get Craig's major features in, those that we had reserved space for months in advance. Now that we're up to speed, we'll be working with Craig to get you a Mr. Silver Age fix each week, if we can.*

Our book department has the final say over what we get to put on the slate each year — when it comes to books here, we work for them and not the other way around. But I feel strongly about the package we're putting together with Craig now and hope we have something firm to announce before too much longer. ✦

Letters intended for publication should be addressed to *Oh, So?*, ***Comics Buyer's Guide***, 700 E. State St., Iola, WI 54990. It is not possible to publish all letters received, and we cannot reply to letters which we do not print.

Letters will be edited and may be cut due to length and other considerations. Our **e-mail address** for **letters to the editor** is

ohso@krause.com

You *must* include your name, address, and a daytime phone number on any electronic communication for it to be considered for publication. If part or all of your message is specifically *not* for republication, please indicate that in your message.

For our submission guidelines, please send a request (with a self-addressed stamped envelope) to Maggie Thompson at the address above or e-mail *cbgnews@krause.com*

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825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
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700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
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Out in the Boondocks

Aaron McGruder's strip has its own take on patriotism.

See Page 16

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IN BRIEF ...

C.B. Cebulski joins Marvel

Following his assistance on Marvel's "Mangaverse" event, C.B. Cebulski has been hired by Marvel as an associate editor. Cebulski has been involved in the manga comics genre for years, with positions at CPM Manga and Fanboy Entertainment, where he worked with Kia Asamiya to bring that creator's *Dark Angel: Phoenix Resurrection* to the U.S.

Marvel Editor in Chief Joe Quesada said, "It's become extremely evident to all of us at Marvel that manga and anime are more than just a passing phase. Ask any comics retailer and they'll tell you that it's the best way to reach younger readers — and the ever-elusive female reader." Among Cebulski's first duties is lining up an Asamiya cover for *Iron Man* #55.

Brownstein is new CBLDF head

Following the resignation of Chris Bleistein from the Comic Book Legal Defense Fund, the board of directors has selected Charles Brownstein as its new executive director. He entered the field in 1994 with the interview magazine *Feature* and has been active ever since as a reporter and event organizer.

BULLETINS AT ONCE!

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McFarlane, Image face Gaiman lawsuit

Trial by jury requested over rights to Angela, Miracleman

By **Maggie Thompson**

Neil Gaiman announced Jan. 24 that he had filed suit in United States District Court for the Western District of Wisconsin in Madison, Wis., against Todd McFarlane and his companies, as well as Image Comics Inc. The nine-count suit includes allegations of fraud and copyright violations and nonpayment of royalties regarding comics characters Angela and Cogliostro [spelled "Cagliostro" in the original publication] and the derivative character Medieval Spawn, that Gaiman's suit states he had created. He also seeks to establish ownership of *Miracleman* for the Marvels and Miracles organization. Defendants are Todd McFarlane, Todd McFarlane Productions Inc., TMP International Inc., McFarlane Worldwide Inc., and Image Comics Inc. The suit asks for a jury trial.

McFarlane created Spawn when he joined other creators to form Image; he drew the story Gaiman wrote for *Spawn* #9 (Mar 93), in which the characters Angela, Cagliostro, and Medieval Spawn appeared. The Miracleman character began in England as Marvelman, a revival of a 1950s British comic-book character. The revival was initially written by Alan Moore and drawn by Garry Leach and appeared starting with the first issue of the British anthology comic-book series *Warrior*. Eventually, the material was printed in America by Eclipse, with the character's name changed to "Miracleman" to avoid legal problems with Marvel Comics over the character name. After Moore left the series, Gaiman and artist Mark Buckingham continued it for Eclipse, producing issues #17-24. According to the lawsuit, "At no time did Eclipse Comics ever acquire any rights in or to the Miracleman intellectual property. Further, Eclipse Comics' rights of publication in respect of Miracleman were limited to print publication and were personal to Eclipse Comics and non-transferable."

"This suit is not about the money." — Neil Gaiman

Gaiman said, "This suit is not about the money, it's about respecting the rights of the creator and keeping promises." Co-lead counsel Kenneth F. Levin said, "We did everything we could to get this solved outside the courts." Also involved is a Wisconsin company, Marvels and Miracles LLC, which was set up as owner of the Miracleman rights of writer Alan Moore, artist Mark Buckingham, and Gaiman. The plaintiffs' attorneys also include Madison, Wis., trial attorneys Alan Arntsen and Jeff Simmons of Foley & Lardner, supported by Madison attorney Jon Manzo.

Gaiman told ***CBG***, "I don't feel it's 'Neil versus Todd' or anything like that. It's simply a creator trying to get a publisher to abide by agreements." So far, ***CBG***'s attempts to reach legal counsel for McFarlane and Image have failed, but an Image spokesperson said, "Once things are turned over to lawyers, we cannot say anything."

Gaiman had filed and obtained copyright registrations for his scripts and thumbnail sketches and he said he had not signed a work-for-hire agreement for his work on the project. Documents in the lawsuit include copies of faxes between Gaiman and McFarlane sent in the summer of 1997 in which accounting and agreements were discussed and in which procedures were set forth, ranging from payments to exchange of rights. Gaiman's suit says much of what had been agreed to was not done.

Aug. 4, 1997, Gaiman did receive "materials from Eclipse related to Miracleman ... various accounting for specified royalties ... and a payment," but that McFarlane and TMP filed trademark applications for Miracleman that October and, though that application was not pursued, another application was filed July 11, 2001. Gaiman said he is holding the received materials for the benefit of Marvels and Miracles.

The suit pointed out that McFarlane's companies have used Gaiman's creations for a variety of projects — as an example, citing the HBO animated series "in which Gaiman's Cogliostro character is the narrator ... the Defendants have successfully exploited Gaiman's Cogliostro and Medieval Spawn intellectual property without paying royalties to Gaiman, including through a ... live action theatrical motion picture sold in VCR and DVD formats ... and through toys and comic art publications in the United States and the UK."

Complaints include copyright infringement, breach of contract, and false advertising. ✦

McFarlane

What Gaiman wants:

- Damages, including treble damages under the Lanham Act, punitive damages, statutory and special damages for copyright infringement, and double damages under a specific Wisconsin statute
- Accounting and payment of royalties
- Declaration that Gaiman owns copyrights to the text of *Spawn* #9, #26, *Angela* #1-3 and Angela
- Declaration that Gaiman owns Miracleman
- Costs and attorneys' fees
- Any further relief "as the Court deems just and reasonable"

Gaiman

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From fan to pro to executive

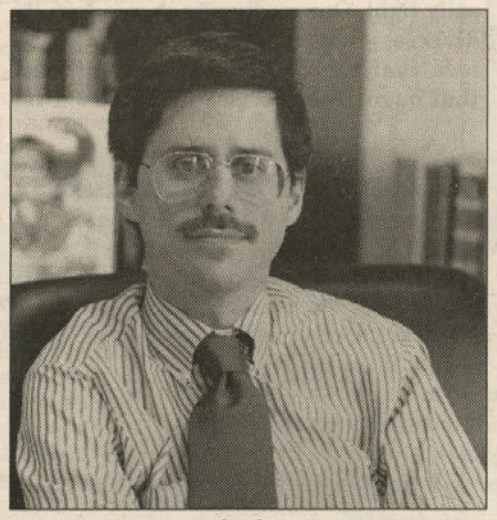
Levitz' career spans fandom, writing, editing, publishing

By **Maggie Thompson**

Paul Levitz, who entered the field as a reader and fan in the Silver Age, has worked for DC for 29 years and written more than 300 published comic-book stories. In an exclusive interview with ***CBG*** Feb. 7, he discussed events. As DC Comics president and publisher, his new duties will include oversight of "all the business and editorial operations of DC Comics and *Mad* magazine ...[and] serving as a liaison across all Warner Bros. divisions and outside third-parties to aggressively and effectively extend and exploit DC Comics' iconic characters and brands in all arenas."

Levitz said, "One addition to the job is the responsibility of the editorial department of *Mad* (which Jenette has watched over)." He commented that it was "a dubious job for my sense of humor." And he will work with DC's sister companies on the creative side of movies and television. "I haven't touched these projects over the years, so that will mean new challenges." He described the process of his taking on new duties as "evolutionary, not revolutionary," continuing, "We'll have a sensible and ordered transition."

Warner Bros. Chairman and Chief Executive Officer Barry M. Meyer said, "The 'first lady' is passing the torch to the 'dean.' Jenette and Paul have been making comic-book history for more than a quarter of a century. I know of no one more capable, more talented or more fitting than Paul Levitz to take over the reins from the extraordinary Jenette Kahn." Levitz will use his years of experience in the comics arm of the company to coordinate with Warner Bros. Divisions and licensees. It may seem unique in the history of comics, but Levitz said, "I would argue that by the time Jenette was doing such projects, she knew as much about comics as was needed to do that



Levitz

job. She steeped herself so much in the comics that she knew as much as I. She has a unique gift for translating properties to other media." He spoke enthusiastically of what his predecessor had accomplished during her tenure; his comments will appear in ***CBG*** #1477.

The reaction

He commented on online reactions to the news, noting that some of the comments have been derisive concerning why he had the job and what qualified him to hold the position. The news announcements made the reasons for his position clear enough: He's worked at DC for 29 years, coming into the field as a long-time active fan. (A "Paul Levitz Timeline" appears on Page 14.) "DC Comics has been an important part of my life since I learned how to read, and even more so during the almost 30 years I've gotten to play with the greatest fantasy characters of all," he said. "I'm honored that Barry Meyer selected me to replace my longtime colleague and friend, Jenette Kahn, and I look forward to building on the wonderful traditions of this very special company."

He has written comic-book stories featuring the majority of the classic DC characters. He wrote Legion of Super-Heroes stories for 13 years, including "The Great Darkness Saga," selected by ***CBG*** readers as one of the top 12 comic book stories of the 20th century. He also supervised the brand management of Batman licensing during a record-breaking decade for DC Comics and was involved with DC's acquiring WildStorm Productions.

The fan

"I really do get baffled," he told ***CBG***, "by some of the concepts people have of me. If they think *I'm* a suit, I wonder how much they know of business. I wonder what standard of four-color ink is required to be in my blood."

Those who have been in the field since the Silver Age tend to assume everyone knows that Levitz started at the bottom and is still a fan. Questioned about how he handles his collection, he said he'd just spent the weekend working with it. He binds his comics in annual collections. "I just got back the 60 or so bound volumes of the new stuff," he said, "so I had to re-alphabetize the collection. It causes no end of interesting comments from my children and my wife, who looked in on me periodically to see if it was time to call the guys with the white jackets."

He said he rereads older material for pleasure from time to time. "And I read about a third of what we put out in any given month and a handful of things from other publishers that look interesting as they come through. My eyes and time aren't what they once were, so it's not as much as I would *like* to be reading." ✦

Kahn leaves DC

Jenette Kahn, who celebrated her 26th year with DC Comics Feb. 2, joined the company in 1976 as publisher and five years later was promoted to president and editor in chief, a post she has held since that time. Now, she's announcing her departure from the company she's helped to direct. "After more than a quarter of a century at DC Comics, we completely understand Jenette's desire for a new venue to focus her boundless energy and visionary leadership," said Warner Bros. Chairman and CEO Barry M. Meyer. "While we will deeply miss her and her extraordinary contributions, we wish her only the best."

"I feel I've accomplished almost all of the things I set out to do at DC Comics," said Kahn, who is leaving to focus on such new projects as the publishing of her first book."While I am eager to embark on new creative challenges, I do not leave DC without leaving behind a large part of myself. Luckily, my departure is lightened by knowing DC Comics will be in the hands of Paul Levitz, the most gifted of colleagues, and the best of allies and friends."

Kahn

NEW COMICS shipping Feb. 24-Mar. 2

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie #520, $1.99
Jughead With Archie Digest #173, $2.19
Pals-N-Gals Double Digest #65, $3.29
Veronica #124, $1.99

Chaos! Comics

Haunted #3 (of 4) ($2.99, special ed $7.50)
Jade: Redemption #4 (of 4) ($2.99, special ed $7.50)

CrossGen Comics

Meridian #21, $2.95
Path Prequel, $2.95
Ruse #5, $2.95
Sigil Vol. 2 TP, $19.95

Dark Horse

Buffy The Vampire Slayer #42: Ugly Little Monsters (3 of 3) (two covers, $2.99)
Groo: Death And Taxes #3 (of 4), $2.99
Lone Wolf And Cub Vol. 18: Last Kurokuwa TP, $9.95
Mike Mignola's B.P.R.D. Hollow Earth #2 (of 3), $2.99
Star Wars: Qui Gon & Obi-Wan - Last Stand on Ord Mantell #2 (of 3) (two covers), $2.99 (Feb. 18-24)
Star Wars: Qui-Gon & Obi-Wan - The Auroient Express #1 (of 2), $2.99
Star Wars: Zam Wesell TP, $5.95
Super Manga Blast! #19, $5.99

DC Comics

100 Bullets #33, $2.50
Action Comics #788, $2.25
Batman #600, $3.95
Catwoman #4, $2.50
Codename: Knockout #10, $2.50
Dexter's Laboratory #28, $1.99
Divine Right Book One TP, $17.95
Flash #183, $2.25
Green Arrow #13, $2.50
Hellblazer #171, $2.50
JLA #63, $2.25
Legion #5, $2.50
MAD Magazine #415, $2.99
Promethea #19, $2.95
Starman: A Starry Knight TP, $17.95
Superboy #97, $2.25
Taleweaver #6 (of 6), $2.95
✪ *Tom Strong* #16, $2.95 (Feb. 17-23)
Wonder Woman #179, $2.25

Image Comics

Agency #6 (of 6), $4.95
✪ *Obergeist: The Empty Locket*, $2.95 (Feb. 17-23)
Red Star #8 (two covers, $2.95)
✪ *Rising Stars* #18, $2.50 (Feb. 10-16)
Savage Dragon #96, $2.95
✪ *Tekken Forever* #2 (two covers, $2.95) (Feb. 10-16)

Marvel Comics

Avengers #51, $2.25
Blade: Duel With Dracula TP, $17.95
Cage #1, $2.99
Captain America: Dead Man Running #2, $2.99
Deadpool: Funeral For A Freak #3, $2.25
Doom TP, $15.95
Dr Strange: A Separate Reality, $19.95
Essential Ant-Man, $14.95
Howard The Duck #2, $2.99
Nightcrawler #4, $2.50
Tangled Web #11, $3.50
Ultimates #2, $2.25
Wolverine #173, $2.25
Wolverine/Hulk #1, $3.50
Wolverine: Bloodhungry, $6.95
X-Force #125, $2.25
X-Men: Evolution #4, $2.25

Oni Press, Inc.

Alison Dare & The Heart of The Maiden #2 (of 2), $2.95
Alison Dare: Little Miss Adventures TP, $8.95
Marquis: Devil's Reign: Hell's Courtesan #1 (of 2), $2.95

Viz Communications

Big O Part 1 #1 (of 5), $3.50
Magical Journey Pokemon Part 6 #4 (of 4), $4.95
Mobile Suit Gundam 0079 Vol. 3 TP, $9.95
Pokemon Advs Part 6 #3 (of 4), $4.95

NOW APPEARING!

February 16

Scott McRae and **Robert Wetterauw Jr.** (creative team for *Felix the Cat's Magic Bag of Tricks*) at Time Warp, 555 Pompton Ave., Cedar Grove, **New Jersey** 07009, from 1 to 4 p.m.

February 23

Mike Mignola (creator of Hellboy) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York** 10001, from 1 to 5 p.m.

March 6

Bob Almond (*Black Panther*) at New England Comics, 732 Washington St., Norwood, **Massachusetts** 02062 from 1 to 3 p.m.

Bill Plympton (*Mutant Aliens*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York** 10001, from 1 to 5 p.m.

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com.***

***Please note:** This is a **free** service.]*

Why did DC drop Editor in Chief position?

Paul Levitz will not take on Jenette Kahn's title of Editor in Chief. Although there's something of a tradition in the comics field of having one editor to oversee the entire editorial output of a publisher, there are different types of editorial arrangements in a wide variety of other companies. "There are a lot of diverse creative publishing companies that don't use an editor in chief," Levitz told ***CBG***. "Some use different editorial leaders for different imprints. Time Inc. *does* have an editor in chief who oversees an editorial team; Conde Nast has an editorial director who's an advisor. There's no one model that's universally accepted or universally right. Our medium is so wonderfully diverse, when it's done right, that the idea that there's a single point of view that ought to supervise it all isn't a requirement. Jenette's attitude toward what she could accomplish as editor in chief was to view the role as being able to address a whole bunch of goals that could be achieved. I share that belief. I also believe in publishing things that I enormously dislike as a reader, and having different editorial leaders for imprints helps foster that diversity. I expect that will continue." ✦

A Paul Levitz Timeline

Compiled by Levitz at *CBG*'s request

Ca. 1945	Mom took steno for Dr. Fredric Wertham at Bellevue
1956	Born
1970-76	Fan activities, including co-editing *Etcetera* and con program books, *Who's Who, etc.*
1971	First issue of *Etcetera* positively reviewed ("a very good newsletter, which looks capable of replacing *Newfangles*") in *Newfangles* by Don and Maggie Thompson
1972	Ran dealers' room of first Creation Con
1974	Brief employment at SeaGate, first direct-market distributor
1971-73	Editor-publisher of *The Comic Reader*
1972-	Freelance DC writer, wrote *Direct Currents* (trivia: wrote more letters pages than anyone else in field to date — about 1,000)
1973-76	Assistant editor, DC
1974	First published story: "Drive in Death" (*Weird Mystery* #14, published Sep 74; cover date Jan 75)
1975	On committee for Great American Comic Book Art Exhibition, the first con run by comics professionals, which never took place; sold first published super-hero comic-book story: *Adventure Comics* #437 (Aquaman story with Mike Grell)
1976	Ran programming for Super DC Con, bringing Siegel, Shuster, Kane, Mayer, Kubert, and other legends of Golden Age together for unprecedented (and sadly unequalled) gathering
1976-80	Editor, editorial coordinator, DC (notable trivia: bought deMatteis' first published work; edited first work of Michael Golden; edited Frank Miller's first DC work [*Weird War Tales*])
1978	Wrote stories for Mike Friedrich's Star*Reach line, the first "independent" comics company
1979	Hired Karen Berger as assistant
1981-82	Manager business affairs, DC
1982-85	Vice president — operations, DC
1986-89	Executive vice president
1989-2002	Executive vice president and publisher
2002	President and publisher; characters still active in the DC universe: Stalker, Lucien, Huntress

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through February 8:

AAA Pop Comics: *Atomics King-Size Giant Spectacular Vol. 4*, $8.95 (Feb)

AiT/Planetlar: *Colonia Islands & Anomalies Vol. 1 TP*, $12.95 (Feb)

Amaze Ink (Slave Labor Graphics): *Lot of Love GN*, $9.95 (Feb)
Trashed Graphic Novella #1, $6.95 (Feb)
Waiting Place Vol. 2 #12 (of 12), $4.95 (Jan)

Antarctic Press: *Battle Girlz* #1, $2.99 (Feb)
Cybertronian TRG: Unofficial Transformers Gd Vol. 4, $24.95 (Jan)
Mangazine #29, $8.99 (Jan)
Ninja High School #91, $2.99 (Jan)
Warrior Nun Areala: Books of Peril #4 (of 4), $2.99

Archie Comic Publications: *Archie And Friends Starring Josie & Pussycats* #55, $1.99 (Feb. 3-9)
Archie's Weird Mysteries #19, $1.99 (Feb. 3-9)
Betty & Veronica Double Digest #104, $3.29 (Feb. 3-9)
Betty #109, $1.99 (Feb. 3-9)

Avatar Press: *Raw Media Quarterly* #11 ($3.95, two special ed. $6.00) (Dec)

Black Library: *Face of Battle Art Book SC*, $29.95 (Jan)
Inferno! #28, $6.95 (Jan)
Inquisitor Sketchbook, $29.95 (Jan)
Warhammer Monthly #51, $2.95 (Jan)

Bongo Comics: *Futurama Comics* #7, $2.50 (Jan)

Chaos! Comics: *Undead* #1 (premium ed. $9.99, super premium ed. $20.00), $4.99 (Jan. 27-Feb. 2)

Colburn Comics: *Samurai Guard* #4, $2.95 (Feb)

Comic Cavalcade: *Coven Tooth & Nail* #1/2 (four covers, $3.95) (Dec)

Comic Library International: *Comic Library International Vol-10*, $13.95 (Dec)

Comics Conspiracy: *Generic Comic* #6, $1.95 (Feb)

Comicsonc.Com: *Redmoon GN* #5, $11.95 (Jan)
Wounded Man GN #4, $9.95 (Dec)

CPM Manga: *Time Traveler Ai Book 3 Sexy Ninja Girl TP*, $15.95 (Jan)

CrossGen Comics: *First* #16, $2.95 (Feb. 3-9)
Mystic #21, $2.95 (Feb. 3-9)
Saurians: Unnatural Selection #2 (of 2), $2.95 (Feb. 17-23)

Dark Horse: *Angel* #3 (of 4), (two covers $2.99) (Nov. 11-17)
Buffy The Vampire Slayer #41: Ugly Little Monsters (2 of 3) (two covers, $2.99), $2.99 (Jan. 27-Feb. 2)
Oh My Goddess! Part XI #6: Mystery Child Part 4 (of 8), $2.99
Sergio Aragones Groo: Mightier Than The Sword TP, $13.95 (Jan. 20-26)
Star Wars: Tales Vol 1 TP, $19.95 (Jan. 6-12)
Usagi Yojimbo: Grasscutter II - Journey To Atsuta Shrine TP ($15.95, HC $56.95) (Feb. 3-9)

DC Comics: *American Century* #11, $2.50 (Jan. 20-26)
Batgirl #25, $3.25 (Feb. 3-9)
Batman: Legends of The Dark Knight #152, $2.25 (Feb. 3-9)
Crusades #12, $2.50 (Feb. 3-9)
Doom Patrol #5, $2.50 (Feb. 3-9)
Farscape: War Torn #1 (of 2), $4.95 (Feb. 3-9)
Four Women #5 (of 5), $2.95 (Feb. 3-9)
Green Lantern #147, $2.25 (Feb. 3-9)
JLA Shogun of Steel, $6.95 (Feb. 3-9)
Looney Tunes #87, $1.99 (Feb. 3-9)
S.C.I.-Spy #1 (of 6), $2.50 (Feb. 3-9)
Spectre #14, $2.50 (Feb. 3-9)
Steampunk #11, $2.50 (Feb. 3-9)
Superman Adventures #66, $1.99 (Feb. 3-9)
Superman #179, $2.25 (Feb. 3-9)
Tom Strong Book Two HC, $24.95 (Feb. 3-9)
Young Justice #42, $2.50 (Feb. 3-9)

Drawn & Quarterly: *Collier's Volume 2* #1, $3.50 (Oct)

El Capitan Books: *Stray Bullets* #23, $3.50 (Jan)

Frontline Productions: *Super Dooper Groovy Space Chicks* #0, $2.95 (Feb)

Harris Comics: *Vampirella* #6 ($2.99, special ed. $9.95) (Jan)

Image Comics: *G.I. Joe: M.I.A.*, $4.95 (Feb. 10-16)
Tomb Raider: Journeys #2 (of 12), $2.95

Liquid Comics: *Gypsy Company* #4, $2.95 (Dec)

Little Rocket Publications: *Wild Stars Vol. 3* #4, $2.95 (Feb)

Marvel Comics: *Alias* #6, $2.99 (Feb. 3-9)
Amazing Spider-Man #38, $2.25 (Dec. 9-15)
Avengers: Celestial Quest #6 (of 8), $2.50 (Feb. 3-9)
Black Panther: Enemy of the State TP, $16.95 (Jan. 20-26)
Citizen V & The V Battalion: Everlasting #1 (of 4), $2.99 (Feb. 3-9)
Exiles #9, $2.25 (Feb. 3-9)
Fantastic Four: Into The Breach TP, $15.95 (Feb. 17-23)
Fantastic Four #52, $2.25 (Feb. 3-9)
Fury #6, $2.99 (Feb. 10-16)
Spider-Girl #44, $2.25 (Feb. 3-9)
Ultimate Spider-Man #18, $2.25 (Feb. 3-9)
Uncanny X-Men #402, $2.25 (Dec. 30-Jan. 5)
X-Force #124, $2.25 (Jan. 27-Feb. 2)

New England Comics: *Assassinate Hitler!* #1 (of 3), $3.75 (Dec)
Tick Color #6, $3.95 (Dec)

Papyrus Media Group: *Hedg* #1, $2.95 (Feb)

Radio Comix: *Genus: Male* #1, $3.99 (Jan)
Mangaphile #14, $3.99 (Dec)
Xeno's Arrow Book 2 #6, $2.99 (Dec)

Satyr Play Productions: *Satyr* #0, $2.00 (Feb)

Sirius Entertainment: *Akiko Vol. 5 TP*, $12.95 (Jan)
Monster High #3 (of 3), $2.95 (Dec)
Oh My Goth Version 2.0 TP, $23.00 (Dec)
Poison Elves #69, $2.95 (Jan)
Scary Godmother #6 (of 6), $2.95 (Oct)

TokyoPop: *Cowboy Bebop Complete Anime Guide* #1, $12.95 (Feb)
Gundam Wing: Battlefield of Pacifists #5 (of 5), $2.95
Miracle Girls #17, $2.95 (Feb)
Sorcerer Hunters Vol. 8 Pkt Gn, $14.95 (Feb)

Verotik: *Neo-Satanika Tales* #1, $3.95 (Dec)

HeroClix to the rescue!

Miniatures game pits heroes against villains – and other heroes

By **James Mishler**

Marvel HeroClix: Infinity Challenge, the first HeroClix super-hero collectible miniatures game from WizKids, is scheduled for May release, just in time for the release of the *Spider-Man* movie. *Infinity Challenge* will include 150 different figures based on characters from the Marvel universe. There are more than 50 individual characters, ranging from S.H.I.E.L.D. agents through The Hulk, Wolverine, Elektra, and Spider-Man, among other Marvel heroes and villains. Most have three different power levels: Rookie, Experienced, and Veteran.

WizKids Design Director Jim Long said, "*Marvel HeroClix* is a game about super-heroic action. It's action packed and includes superpowers that let your characters fly, bash your enemies with lamp posts, knock them around, and a bunch of other special abilities. Plus it does all of this in a game that's fast and interesting, but easy enough for anyone to play."

Starter sets, at a suggested retail price of $19.95, will include eight fully painted and pre-assembled collectible figures, a double-sided 3x3-foot map, a 26-page full-color rulebook, a color superpowers card, 10 object tokens, two dice, and a combat dial turning ring. The game will be playable right out of the box. Booster packs, each of which contains four figures, will be available at a suggested price of $6.95.

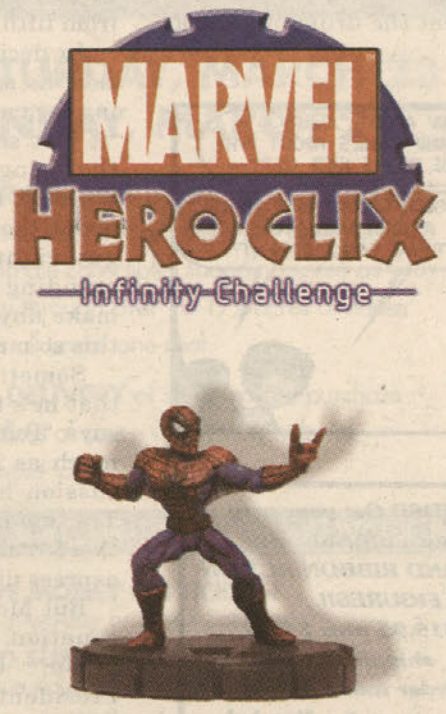
Designers estimate that the game takes about 20 minutes to learn and average games last about an hour each.

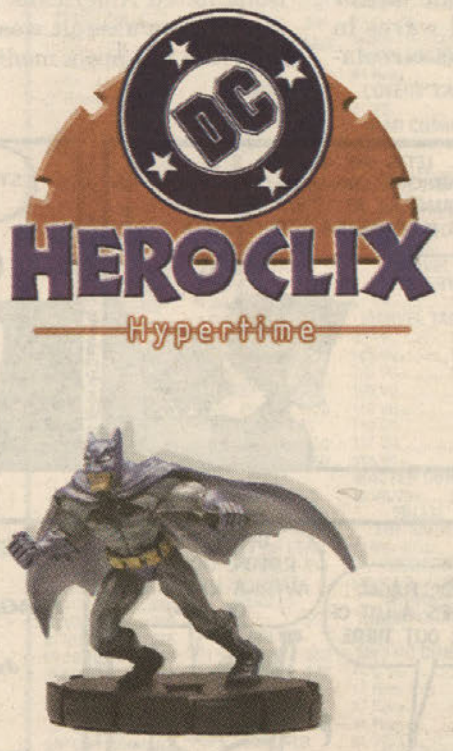
Figures will have three different levels of rarity, ranging from the most common Rookie Thug to the Black Costume Spider-Man (the latter figure is only a rumor at this point). Each figure is mounted on a combat dial, which includes all the statistics and special abilities of the hero or villain.

The as-yet-unnamed first expansion for *Infinity Challenge* is scheduled to ship in October.

What is a collectible miniatures game?

A collectible miniatures game combines the three-dimensional game play of a standard miniatures war game (which uses small metal figurines to represent units in a mock battle) with the simplicity and collectability of a card game. Prior to the release of *Mage Knight Rebellion*, the first collectible miniatures game, all miniature war games involved extensive materials preparation before and tremendous rules-maintenance during a game. This became unnecessary with the development of the combat dial by WizKids founder Jordan Weisman. The combat dial includes all the information needed to play a miniature and tracks the abilities of the figure throughout the battle. Combined with pre-assembled and pre-painted figures, collectible miniature games have taken the adventure gaming market by storm.





How does the game work?

Each figure has a stat slot, through which can be seen four combat values: Speed, Attack, Defense, and Damage. Some figures also have a Range, which is the maximum range for their missile attacks. Speed measures the number of areas (if using the included map) or inches (if on a plain surface) the figure can move in one action. In combat, the Attack value is added to a roll of two standard six-sided dice, which is then compared to the target opponent figure's Defense. If the total result is equal to or greater than the target's Defense, a hit is scored. The damaged hero's combat dial is turned clockwise a number of clicks equal to the current Damage score of the attacker. When the stat slot shows all KO symbols, the figure is knocked out.

Special Abilities are noted through the use of color-coding on the four Combat Values. Since the combat dial turns when damage is received, the Combat Values of the hero will not only decrease in value, but the hero will also often lose the ability to use those Special Abilities. More rarely — such as, perhaps, in the case of The Incredible Hulk — damage will actually *increase* the Combat Values and Special Abilities of the hero.

DC HeroClix: Hypertime

Bringing back the flavor of *DC vs. Marvel/Marvel vs. DC*, WizKids has announced that *DC HeroClix: Hypertime*, featuring the characters of the DC universe, will be released this autumn. *Hypertime*, whose starters and boosters will retail for the same prices as *Infinity Challenge*, will be fully compatible with that game, allowing comics fans to determine for themselves who the strongest, fastest, and most powerful super-hero is — until the next battle. ✦

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Huey Freeman, poster boy

By **R.C. Harvey**

The angry young protagonist of Aaron McGruder's comic strip *The Boondocks* was the subject of a cover story in the Jan. 28 issue of *The Nation*. His scowling visage looming large, the cover proclaimed "Huey Freeman: American Hero —

"Sure, he's a cartoon character," the headline type continued, "but it still takes courage to speak out."

McGruder's strip, which Universal Press launched in a record-setting 160 newspapers in the spring of 1999, has been controversial from the start. African-American Huey and his younger brother, Riley, had just moved with their grandfather from the inner city to an all-white suburb, and their confrontation with their new neighbors, classmates, and teachers was immediate and blunt in articulating racial and class issues. Some newspaper editors have yanked the strip on one day or another for making societal and political waves in the entertainment section, but the strip's circulation has grown, nonetheless — to about 250 papers, when, in the wake of Sept. 11, McGruder decided to say things in the strip that no one else, he believed, was saying.

While everyone else was calling for terrorist scalps, Huey questioned why people from other nations hated Americans enough to turn themselves into human assault weapons.

While the news media beat the drum of patriotism, Huey carped about cable news turning the war into a mini-series with special logos and theme music. While everyone else saluted the Commander in Chief and marched off to war, Huey remembered that Bush was only "almost elected" to the job.

Huey's prayer on Thanksgiving, a paean to divergent thinking, was, according to John Nichols writing in *The Nation*, "the most pointed and, no doubt, the most effective dissent from the patriotism that dare not speak its mind."

Since Sept. 11, Nichols said, *The Boondocks* "has been the most biting and consistent critique of the war and its discontents in the nation's mass media."

Watching TV during the week of the attack, 27-year-old McGruder said he'd been shocked by what had happened and shocked by "the simplistic nature of a lot of the commentary — this whole 'good' versus 'evil' analysis that sounded like something from fifth grade."

In deciding to say something about his conviction, he said he knew he was going "to risk throwing my career away." But he did it anyhow, because "it just seemed like nobody else was going to say the things that needed to be said in the places where I had an opportunity to raise questions about the war." Still, he said, "I should not be the guy right now. I should not be the one who is standing out here saying, 'Hold it: this doesn't make any sense.' There are a lot of people who do this so much better than I do."

Sometimes, McGruder continued, he's amazed that he's the only one saying some of the things he says. "But I don't think that's a reflection on me so much as it is a reflection on how narrow the discussion has become in most of the media today. The media has become so conglomerated that there really are very few avenues left for people to express dissent."

But McGruder wasn't the only risk-taker in the equation. His syndicate joined him in the enterprise. Universal Press Executive Vice President/Editor Lee Salem said, "We've always looked on our relationships with the cartoonists and writers we distribute as partnerships, from both a business perspective and from a creative one, too."

When asked for comment on McGruder's crusade, Salem said, "Political humor — across the spectrum — helps fulfill the potential of comic strips in daily newspapers. Aaron has pushed out the boundaries a bit, but what he has done is well within the purview of *The Boondocks* and the art form."

Relatively few client newspapers objected, Salem said. "And that shows that, when the nature of a strip is established, and that strip deals with issues that are part of our conversational currency, newspapers will give an artist some leeway.

"When *For Better or for Worse* introduced a gay character, or when *Doonesbury* toured Reagan's brain, many people lost track of the fact that, despite the complaints, the vast majority of clients

THE BOONDOCKS

ISN'T IT INTERESTING HOW ALL THE DIFFERENT NEWS CHANNELS HAVE COOL TITLES AND LOGOS FOR THEIR COVERAGE? IT'S ALMOST LIKE WATCHING A MINISERIES.
LET'S SEE. CHANNEL 2 IS "AMERICA'S VENGEANCE," CHANNEL 12 IS "AMERICA AT WAR," AND CHANNEL 33 IS "AMERICA STRIKES BACK."
HOW ABOUT "AMERICA STOPS AND THINKS ABOUT WHY SOME PEOPLE HATE US"?
DOESN'T QUITE LEND ITSELF TO A JOHN WILLIAMS-STYLE THEME SONG, DOES IT?
www.boondocks.net
www.ucomics.com
9/27
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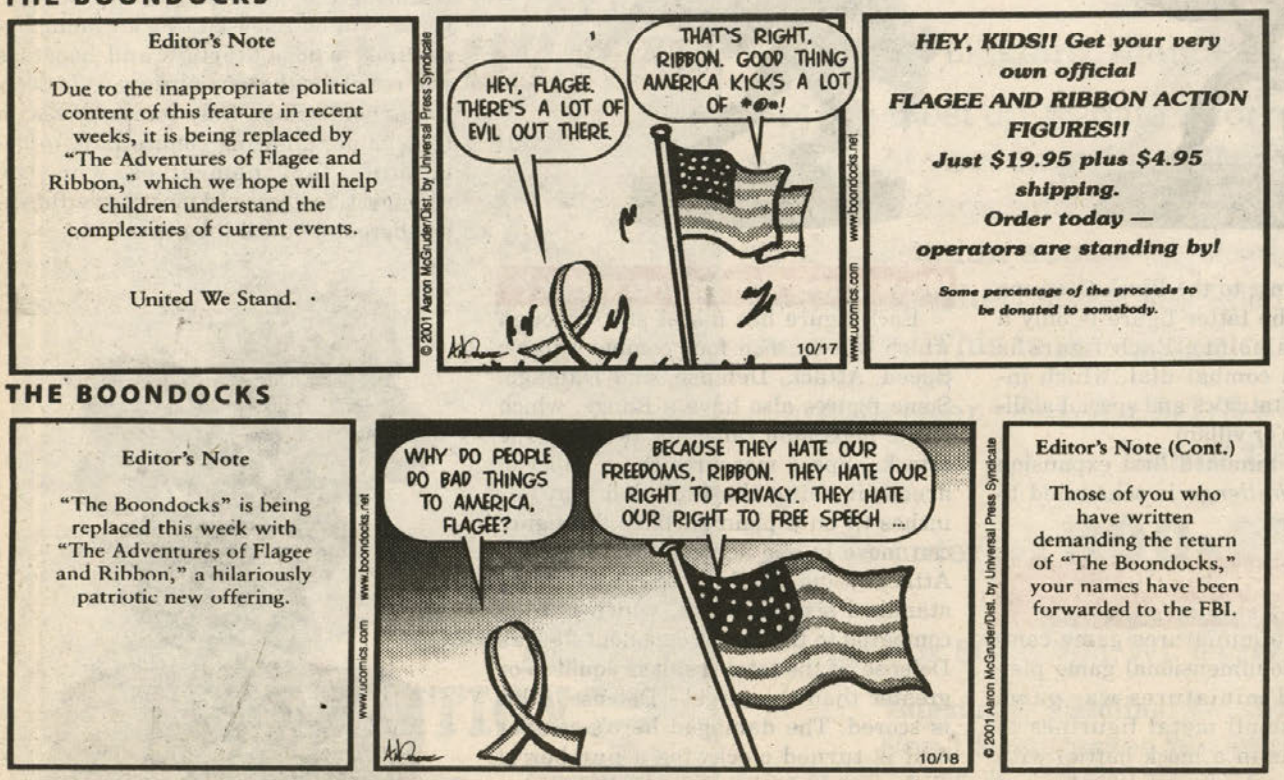
THE BOONDOCKS


Editor's Note
Due to the inappropriate political content of this feature in recent weeks, it is being replaced by "The Adventures of Flagee and Ribbon," which we hope will help children understand the complexities of current events.
United We Stand.
HEY, FLAGEE. THERE'S A LOT OF EVIL OUT THERE.
THAT'S RIGHT, RIBBON. GOOD THING AMERICA KICKS A LOT OF *@#!
10/17
© 2001 Aaron McGruder/Dist. by Universal Press Syndicate
www.boondocks.net
www.ucomics.com
HEY, KIDS!! Get your very own official FLAGEE AND RIBBON ACTION FIGURES!! Just $19.95 plus $4.95 shipping. Order today — operators are standing by!
Some percentage of the proceeds to be donated to somebody.

THE BOONDOCKS

Editor's Note
"The Boondocks" is being replaced this week with "The Adventures of Flagee and Ribbon," a hilariously patriotic new offering.
WHY DO PEOPLE DO BAD THINGS TO AMERICA, FLAGEE?
BECAUSE THEY HATE OUR FREEDOMS, RIBBON. THEY HATE OUR RIGHT TO PRIVACY. THEY HATE OUR RIGHT TO FREE SPEECH ...
10/18
www.boondocks.net
www.ucomics.com
© 2001 Aaron McGruder/Dist. by Universal Press Syndicate
Editor's Note (Cont.)
Those of you who have written demanding the return of "The Boondocks," your names have been forwarded to the FBI.

Aaron McGruder not only used his regular ***Boondocks*** *characters (top) to carry his message, but also introduced Flagee and Ribbon (middle and bottom) for a series of strips.*

ran the material.

"I realize that didn't necessarily suggest support for the theme itself, but it did show a willingness to give artists (at least established artists) a bit of freedom.

"It helps, too, that Aaron is open to editing and suggestions and that, when we think he's pushed a bit too much, he's cooperative."

Pulitzer-winning editorial cartoonist Joel Pett (*Herald-Leader*, Lexington, Ky.) applauded McGruder.

"There are a lot of newspapers where Aaron's comic strip probably is the only consistent voice of dissent," said Pett, who has raised tough questions in his cartoons about the suffering of Afghan civilians and the role America has played in spreading terror — suggesting, on occasion, that we should be dropping more food bundles and fewer bombs.

And because *The Boondocks* is seen in so many more papers than the average syndicated editorial cartoonist, McGruder "is getting ideas out to people who don't always read the opinion pages," Pett went on. "He's influencing a lot of young people about how it's OK to question their government and the media. When you think about it, what he has done since Sept. 11 has just been incredible."

The Nation lists other cartoonists who have raised their voices to object to aspects of the nation's new war: editorial cartoonists Steve Benson (*Arizona Republic*), Tony Auth (*Philadelphia Inquirer*), Signe Wilkinson (*Philadelphia Daily News*), Rex Babin (*Sacramento Bee*), Gary Huck and Mike Konopacki (labor union publications), Garry Trudeau, Ted Rall, and Dan Perkins (aka "Tom Tomorrow").

The funniest joke ever?

Meanwhile, from England comes an intriguing year-end announcement. At the University of Hertfordshire, Richard Wiseman has identified the world's funniest joke. Working in collaboration with the British Association for the Advancement of Science as part of Science Year, Wiseman launched Laughlab, a project that invited people to submit their favorite jokes and/or to rate the jokes submitted by others.

More than 100,000 people from more than 70 countries contemplated 10,000 jokes. The funniest joke so far, with 47% of its listeners/readers rating it highest, is the following:

Sherlock Holmes and Doctor Watson go on a camping trip. They pitch their tent under the stars and go to sleep. In the middle of the night, Holmes awakens and nudges Watson awake.

"Watson," says Holmes, "Look up at the stars and tell me what you deduce."

Watson stares into the heavens above and says, "I see millions of stars, and, if there are millions of stars and if even a few of those have planets, it's quite likely that there are some planets like Earth — and, if there are a few planets like Earth out there, it's quite likely there might also be life as we know it."

To which Holmes says, "Watson, you idiot — somebody stole our tent."

That's it. The world's funniest joke. So far. The experiment continues through March, so you might want to participate by beaming up to *www.laughlab.co.uk/home.html*.

Among other findings, Laughlab determined that men prefer jokes involving aggression, putting women down, and sexual innuendo. Women, on the other hand, like jokes turning on word play. Women, in other words, are more intellectual than men.

The second funniest joke, incidentally, is this one:

A couple of hunters are out in the woods and one of them suddenly falls to the ground. He doesn't seem to be breathing, and his eyes are rolled back. His companion whips out his cell phone and calls 911. He gasps to the operator: "My friend is dead! What can I do?"

The operator, speaking in a calm, soothing voice, says: "Just take it easy. First, let's make sure he's dead."

There's a silence on the phone, then the sound of a gunshot. The guy's voice comes back on the line: "OK, now what?" ✦

Read the latest cartooning news and comics reviews in the Happy Harv's online column, ***Rants & Raves****, at* ***www.RCHarvey.com***

And while you're there, get the Rabbit Habit: Sign up for a free subscription (which means you'll receive notification whenever something new is posted — usually, every other week).

Variety is the spice of life

Tony mixes up his reviews

By **Tony Isabella**

I take no more notice of the wind that comes out of the mouths of critics than of the wind expelled from their backsides.

— Leonardo da Vinci

The only element that links the items I'm reviewing this week is that I'm reviewing them this week. I'll still be writing *Tips* focusing on comics from an individual publisher, but those columns will more or less alternate with columns of a more general nature.

It's the variety/spice/life thing.

This week, I also unveil yet another new ratings system, based on the most exacting standards of them all. The staff here at Tips Central has been testing this system for half an hour now and they are confident I can get away with it. I am so honored to introduce what will surely be recognized as *the* comics criticism iconography of the new millennium:

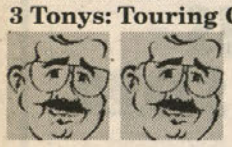
The Tonys.

From here on, I'll be rating review items on a scale of one to five Tonys. Here's how the system works:

5 Tonys: Broadway Smash

4 Tonys: Off-Broadway Hit

3 Tonys: Touring Company



2 Tonys: Dinner Theater

1 Tony: Street Mime

Any similarities between these ratings and any other awards would be so absurd we're shocked you'd even bring the matter up.

Abu and the 7 Marvels (Gauntlet, $21.95) is a juvenile fantasy written by Richard Matheson and illustrated by William Stout. With talent like that, you know from the get-go that this 136-page novel is worth your attention.

Matheson writes of Abu, a lowly woodcutter, who has fallen in love with the beautiful and strong-willed Princess Alicia, and she with him. After turning down hundreds of wealthy suitors, much to the despair of her father the Sultan, Alicia intends to marry Abu. Equally determined to thwart the girl's wishes is Zardak, the evil Grand Vizier. Yeah, I know. Right about now you're thinking "*Walt Disney's Aladdin*." I'd be remiss if I didn't admit there are superficial similarities, born of Matheson's working the same *Arabian Nights* corner as the animated film. But the author quickly takes his story down a different path.

To prove worthy of this royal marriage, Abu must locate seven marvels and present the Sultan with a token of each. To assist him in his quest, he has his impetuous kid brother and a crotchety genie whose magic is running on fumes. Zardak sets henchmen Horrible and Terrible to dog the lad's trail and make sure Abu doesn't succeed and, even better, doesn't return from the quest.

Matheson's tale is charming, inventive, suitable for all ages, and even comes with a positive message about what's truly important in life. This message is slightly compromised by Abu's *stealing* a couple of the marvels, but why cast stones, when I could be enjoying Stout's wonderful illustrations?

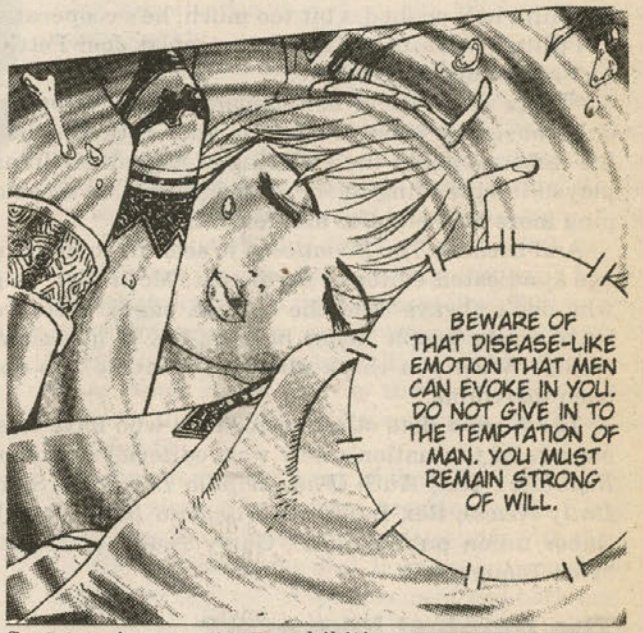
This hardcover rates: 4 Tonys.

Astra #1-3 (CPM Manga, $2.95 each) is a new manga series from Jerry Robinson (concept-story), Sidra Cohn (story), Ken-Ichi Oishi (script-adaptation), and Shojin Tanaka (artist). Robinson is the legendary Golden Age Batman artist and syndicated cartoonist; *Astra* represents his "most extensive international collaboration in the comic-book field."

Astra doesn't live up to its impressive pedigree. Its hokey premise works against it: a planet of women who give birth only to females is running out of the sperm supply created before all their men went off to die in an interplanetary war. Since the supply has lasted for centuries, one must assume that the men were simply too exhausted to wage a proper war against their enemies.

Princess Astra has been sent into the universe to find the men her world so desperately needs. Luck is on her side; by midway in the second issue, she's playing kissy-face with a space-trucker from Earth. Things take a turn for the worse, when the Earth government shows up to help her. Some things never change.

Astra doesn't become interesting until its third issue, which is when the bad guys start doing their bad guys stuff. That's also when Tanaka's art, so-so in the first two issues, starts exhibiting life. The third issue buys *Astra* one more chance to remain on my reading list, but, at this point, I don't recommend the series.


BEWARE OF THAT DISEASE-LIKE EMOTION THAT MEN CAN EVOKE IN YOU. DO NOT GIVE IN TO THE TEMPTATION OF MAN. YOU MUST REMAIN STRONG OF WILL.

It rates: 2 Tonys.

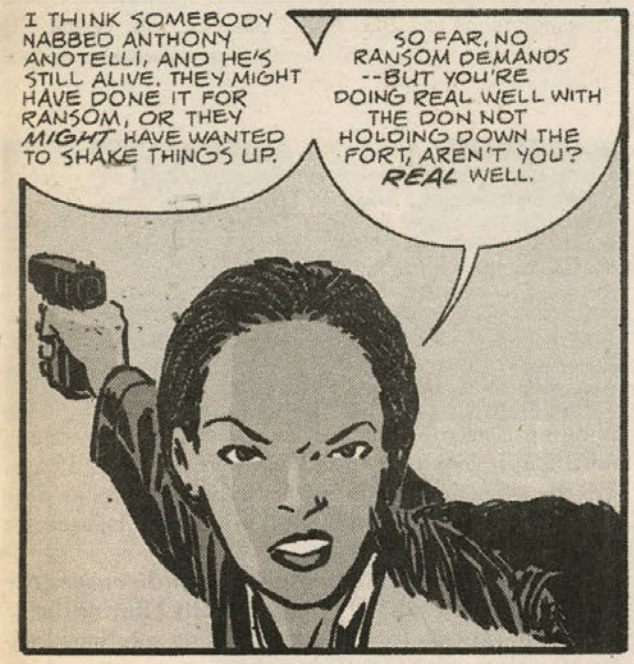
One of my minor New Year's resolutions was to read *Batman* and the Batman-related titles in 2002. I've been hearing good things about the Bat-books of late and have mostly enjoyed the odd issues I've read recently. I figured *Batman: The 10-Cent Adventure* would be a good jumping-on point, but, reviewer's prerogative, I started with ***Detective Comics*** #765 (DC, $2.50) because I wanted to read the "Josie Mac" serial in the back of the comic.

The issue's John McCrea cover was one of those "let's show the world we're not as brilliant as Will Eisner" pieces with the title logo incorporated into the art. I liked it, but it still came off as one of those "clever" gimmicks that might have worked for me as a rarity but loses whatever effect it might have had when the publisher decides to use the gimmick on *all* its related titles that month. Moderation in all things, my friends.

Greg Rucka's "Vacancies" is a Done in One effort that tells a satisfying story and does a good job of spotlighting who and what Batman is. Penciller Rick Burchett holds up his end, ably supported by inkers Jesse Delperdang and Rodney Ramos. Kudos should likewise go to "WildStorm FX" for the tale's duo-tone coloring. This story isn't an award-winner, but it is entertaining, worthwhile reading.

I liked it.

It's the "Josie Mac" back-up feature by writer Judd Winick and artist Cliff Chiang which deserves an award or, at the very least, an award nomination. In eight tight pages, the psychic detective, investigating the disappearance of the young grandson of a Mafia don, gets attacked by a thug hired to silence her, has an interesting conversation with Batman, and sees her best lead in the case go bye-bye. Winick's characters are realistic, and he has a knack for bringing new read-


I THINK SOMEBODY NABBED ANTHONY ANOTELLI, AND HE'S STILL ALIVE. THEY MIGHT HAVE DONE IT FOR RANSOM, OR THEY *MIGHT* HAVE WANTED TO SHAKE THINGS UP.
SO FAR, NO RANSOM DEMANDS --BUT YOU'RE DOING REAL WELL WITH THE DON NOT HOLDING DOWN THE FORT, AREN'T YOU? *REAL* WELL.

ers up to speed painlessly. Chiang's drawing and storytelling are also first-rate. I'd buy an ongoing *Josie Mac* title in a heartbeat.

Detective Comics #765 gets: 5 Tonys.

Batman: The 10-Cent Adventure is simply terrific: a full-size, all-in-color-for-a-dime comic book that introduces/reintroduces Batman to new/returning readers while setting up the next major story arc for The Darknight Detective. Now, a new generation of comics fans can remember when comics only cost a dime.

Rucka again teams with Burchett for "The Fool's Errand," with inks by Klaus Janson and coloring by Lee Loughridge. Narrated by Sasha Bordeaux (bodyguard to Bruce Wayne and ally to Batman), this tale covers a lot of backstory, as readers follow the pair on a routine patrol of Gotham City. It's a solid story, marred only by a clumsy double-page retelling of Batman's origin, a serious lapse in a tale meant to be inviting to new and returning readers.

The odd naysayer in comicdom will complain that the issue has a cliffhanger ending and that readers will have to buy several more comics to learn the who and why of the crime revealed on the final page of this story. Me, I think it's good marketing on DC's part.

It delivered a good comic book for a dime and pointed new readers toward other titles they might enjoy. At this price and with this level of quality, I give this comic book: 5 Tonys.

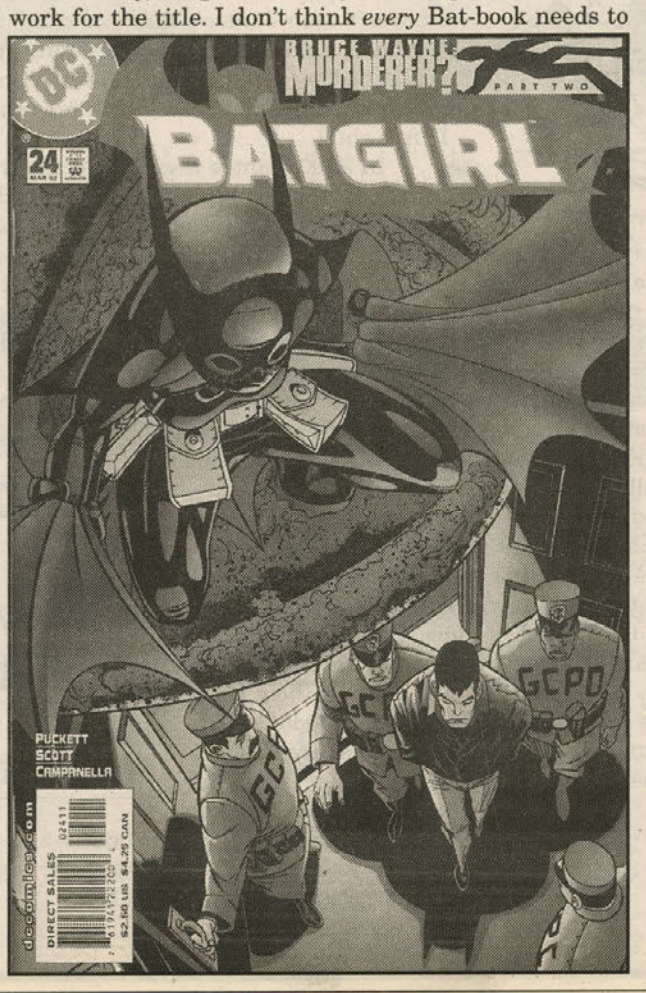
Detective Comics #766 ($2.50) has the first chapter of "Bruce Wayne: Murderer?" arc and another chapter of "Josie Mac." Either one is reason enough to buy this issue.

"Procedure" by Rucka, penciller Scott McDaniel, and Delperdang picks up where *Batman: The 10-Cent Adventure* left off. Batman and Sasha have returned home to Wayne Manor to discover the body of the murdered Vesper Fairchild, a former-but-recent girlfriend of Batman in his true identity as Bruce Wayne. The Gotham City police aren't far behind, and, before long, Bruce and Sasha have been taken into custody as suspects. Fans of police procedurals will enjoy seeing the cops working their investigation and interrogation mojos, as we've seen them do on countless television shows, knowing these cops have the wrong suspects before them. Even knowing Bruce and Sasha are innocent, Rucka makes the "dance" interesting. With this opening, DC has me hooked. Now let's see if Rucka and the Bat-crew can keep me on the line and reel me in.

In the back of *Detective Comics,* the "Josie Mac" serial keeps working its magic. This time around, we have a heart-to-heart with Josie's father, good old-fashioned interrogation of suspects, and a case development that can't be good. Like the previous ish, this one earns: 5 Tonys.

Batgirl #24 ($2.50) is the second chapter of the "Bruce Wayne: Murderer?" story and my first time reading this title. It was a disappointment on both counts.

This untitled story doesn't do much more than retell Rucka's "Procedure" from a different angle. It's also about as new reader-*un*friendly as I could imagine, revealing little of Barbara Gordon's present circumstances and virtually nothing of who this new Batgirl is and why she has assumed Gordon's costumed identity. A few hints are dropped here and there, but not enough to make me want to check out future issues. Additionally, *Batgirl*'s wide-eyed "manga" look doesn't work for the title. I don't think *every* Bat-book needs to have the same art as every other Bat-book, but I do believe a more unified look to the line would be beneficial.



Despite the above, I'll continue to read *Batgirl* as part of my Bat-resolution. However, unless my first impression is changed by subsequent issues, I probably won't be reviewing it again in these pages. This comic book rates: 1 Tony.

Nightwing #65 ($2.25) has more going for it than *Batgirl* but it comes with problems of its own. This calls for my old good/bad approach, albeit in abbreviated form.

Good: Artist Lee Bermejo and colorist Jose Villarrubia provide a dramatic cover image completely in keeping with the "Bruce Wayne: Murderer?" storyline.

Bad: What's the title of this story? It could be Bustout!" or "Bustout I" or even "Bustouti." I hate it when designers and/or letterers sacrifice clarity to some misguided notion of art. Just give me something I can read, OK?

Worst: This is the third recent issue of *Nightwing* I've read in spite of the art. The characters don't look human and the story doesn't flow well. It's like reading a comic book reflected in a fun-house mirror.

OK: I get that Nightwing/Dick Grayson has built a life and a purpose for himself outside of Gotham City. I suspect this will interest me a great deal in the issues to come. But, having been hooked on the "Bruce Wayne: Murderer?" story, that's what I wanted to read about this month.

Very good: When writer Chuck Dixon gets around to *that* story, he does some fine character bits with Dick, Bruce, and Babs. Those all-too-brief scenes left me wanting more, which certainly doesn't hurt DC's chances of getting me to come back for the next several chapters of the story.

Bottom line: Nightwing #65 is crippled by poor art but it still ends up with: 2 Tonys.

In the "credit-where-due" category, the caricature of yours truly was done by my pal Thom Zahler, a remarkably talented artist and designer who is available for birthday parties, weddings, and laptop dances. You should visit his website at: *www.thomz.com*.

As for me, I'll be handing out more Tonys next week.

Unless I can get Ellen Degeneres to guest-host for me. ✦

"Tony's Tips!" is © 2002 Tony Isabella. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at: ***tony@wfcomics.com***

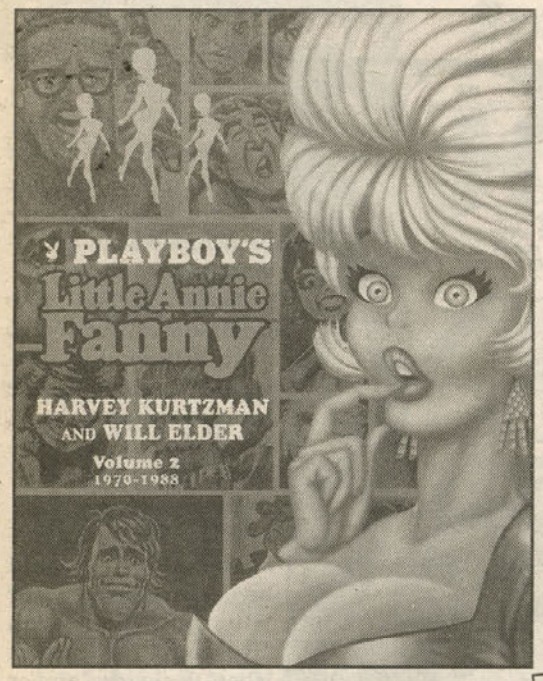
READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Little Annie Fanny Vol. 2 TPB — Dark Horse

$24.95, color, 240 pgs., available now
reviewed by **Oliver Chin**



Mined from the dusty pages of *Playboy* is the second volume dedicated to that big blonde, Annie Fanny.

This well-endowed protagonist was created in 1963 by the late Harvey Kurtzman and Will Elder, and this collection joins the first volume, covering the run from 1970 to its end in 1988.

A monthly three-page installment of uninhibited libido, nudity, and farce, *Annie* was proof that people read the magazine for the articles (yeah, right).

Densely packed and meticulously scripted, the strip (no puns intended) simultaneously appealed to over-stimulated men and exploits their buffoonery.

The creators made Annie into a walking Rorschach test, as she elicited gut reactions from everyone she encountered.

Making sure that no subject or public figure was off-limits, the series took delight in skewering sacred cows.

Little Annie Fanny 2

PRO: Product of master craftsmen.
CON: A historical anachronism.
GRADE: B+

However, after an era of free love and women's liberation, *Annie* is a cultural relic, dated in both sensibility and style.

But don't get this wrong: Sex still sells. But *Annie*'s innocent, self-indulgent, and embarrassing window of commentary on social mores is long since past.

www.darkhorse.com

Tangled Web #10 — Marvel

$2.99, color, 40 pgs., available now
reviewed by **Brett Weiss**

Evocative of Roger Stern's classic "The Kid Who Collected Spider-Man" and of the more recent "Heroes Don't Cry" (*Peter Parker: Spider-Man* #35), "Ray of Light" is about a fatherless boy obsessed with super-heroes, most notably "Insect Man" and Spider-Man. This fixation is the result of living with a bedridden mother and a cynical older brother burdened with the responsibilities of an adult. As the boys argue over the merits of the Spandex set and whether real-life heroes exist, Electro crashes into their apartment, setting up the big save by none other than Spider-Man himself.

The relationship between the boys is touchingly realistic (as is the story itself). They argue and fuss at one another, but, when outside forces (super-villain in living room) interfere, they stick together. However, detracting from the story is the use of computer-assisted art that doesn't quite work. The rippling electricity surrounding Electro looks cool, as does Spidey's costume, but the boys look ugly in more panels than not. Photos give the story an added sense of hyper-realism, as does the contrast of animation-style art, which is used for the "Insect Man" cartoons.

[Spoiler warning: This paragraph discusses the resolution of the tale.] Philosophically, "Ray of Light" is a downbeat tale that offers no lasting solutions: Spider-Man gives the boys Peter Parker's rent money, but it's not enough; he fixes the broken "Insect Man" action figure with webbing, which will dissolve after an hour; and he leaves the scene the way he entered — through a giant hole in the wall.

Tangled Web #10

PRO: Ambitious concept.
CON: Computer art inconsistent.
GRADE: B

www.marvel.com

PICK OF THE WEEK

The Norm Collections

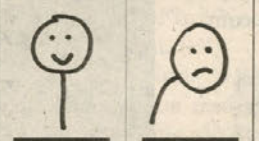
Michael Jantze (TheNorm.com)
$22.50@, b/w, 128 pgs.@, available now

Beginning in 1996, Michael Jantze's comic strip *The Norm* has been appearing in an ever-growing number of newspapers nationwide. For those who haven't seen Jantze's funny and lighthearted strip, Norm is a fairly typical young guy who's plagued by ex-girlfriends, loves *Star Wars*, and is always in contact with his inner, carefree child.

In 2000, Jantze began collecting his work in quarterly compilations, and each year's worth of these collections has been subsequently issued as a boxed set, an excellent venue for showcasing Jantze's talent. His renderings are reminiscent of Bill Watterson's *Calvin & Hobbes*, which is oddly fitting, since his character can almost be described as an adult Calvin. He refers to his ex-girlfriends collectively as XGF's, envisions a frozen-in-time co-worker as a slug, and concocts an elaborate scheme to dodge work and camp out for the new *Star Wars* movie. And the strip is about as addictive as *Calvin* was.

Jantze's work has plenty of its own merits, as well. A funny and entertaining cast and a myriad of comical situations make this a strip that's hard to pass up, both in the daily newspapers and in this compilation. Readers who enjoy the daily strip will not be able to put down the collection once they start reading. And fans who are intrigued by recent developments in the dailies can discover how these events came about. This is a nicely done package for a wonderfully done feature. Recommended for all.

The Norm Collections



PRO: Great strip, great collection.
CON: Pricey.
GRADE: A

reviewed by **Jim Johnson**
The Norm: The Cube box collection (ISBN 0-9706004-4-5)
The Norm: The Ball box collection (ISBN 0-9706004-5-3)
The Norm: The Keys collection (ISBN 0-9706004-6-1)
www.thenorm.com

The Mighty 1 — Sundragon Comics

$2.95, b/w, 32 pgs., available now
reviewed by **Jack Abramowitz**

Christina Puissant, the titular "mighty one," is a study in contradictions. She looks like the most wholesome young lady out of Riverdale, but she dresses like Vampirella's trashier sister. Somehow, however, the fishnet ensemble does not render the entire package unfit for younger readers.

The Mighty 1, created by David Arnold, is a fun comic book, appropriate for a wide spectrum of readers. At first glance, it may appear to be a "kiddie comic," but references to K.C. and the Sunshine Band and to Wagner's *Siegfried* show us that it is targeted at a broader audience.

Christina is a super-hero costumer who happens to possess powers herself. She's more interested in drumming up business for

her struggling company than slugging it out with monsters. The comic book reprints the character's hard-to-find first appearance and incorporates it seamlessly into a larger storyline.

The art has a clean, manga-influenced look to it. The inline skates worn by the heroine scream "Dazzler," until the reader realizes that she wears them for her morning commute. They are an interesting visual, but comics creators should be careful not to tie their characters too closely into fads. (Vibe, anyone?)

This is a wholesome, fun comic book with broad appeal. Long-time readers who pine for the comics of their youth will probably enjoy this series.

www.sundragon.com

Kodocha #1 — TokyoPop

$2.95, b/w, 48 pgs., available now
reviewed by **S.A. Bennett**

If you're expecting a cloying, hearts-and-flowers manga story about the private life of a child star — think again. This series digs deep to get underneath the too-cute surface, creating a pre-teen soap opera that deals with playground power struggles in a serious fashion.

But expect rough stuff — the lead, Sana, calls her manager her "gigolo" (because he's paid to be with her), and a classmate has a rude term for her. Overworked and overwhelmed at both work and school — and because there isn't a truly grown-up adult in her world — she's left alone to deal with class bully Hayama. He's a good-looking, violent sociopath, and — knowing manga — future issues will probably have them getting involved in a perverse, prepubescent "relationship."

But maybe not. So far, this series has shown a refreshing emotional honesty, due in no small part to the English adaptation by Sarah Dyer. (Hey, Sarah, long time, no new issue of *Action Girl*.)

www.tokyopop.com

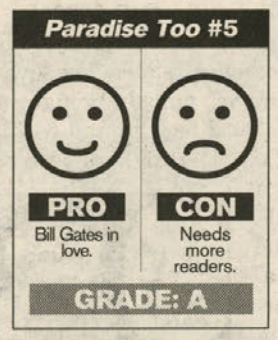
Paradise Too #5 — Abstract Studio

$2.95, b/w, 24 pgs., available now
reviewed by **Brett Weiss**

Insightful. Delightful. Hilarious. Surprising.

These are but a few of the praises that come up short of describing cartoonist Terry Moore's *Paradise Too* #5. The main story involves a pretty mathematician (a cross between Veronica, Laura Petrie, and Alice T. Schafer) anxiously awaiting the arrival of her date. In the process, she's chastised via phone by her overprotective mother, greeted by who she thinks is her date (in the issue's funniest two panels), and asked by a quirky, distrustful, English-abusing Miss Lulu to feed her cat, which turns out to be Kixie, an annoying (if amusing) little fairy.

Following the opening tale are a number of comic strips that rival *Rose Is Rose*, *Foxtrot*, and anything else in the funny papers — and single-panel cartoons that are as insightful and as witty as some of the better stuff found in *Playboy* and *The New Yorker*. "How Britney Spears Sees the World" and "No Matter What He Tried, Ronald Couldn't Hide the Fact That He'd Bought a Chick Car" are certainly worthy of photocopying and magnetizing to the office refrigerator.



READING ROOM REPORT CARD

From CBG #1474 and #1475

Alan Moore's Glory #1	A
Anime Encyclopedia	B
Batman: Gotham Knights #24	A-
Bluntman & Chronic	A
Boneyard #1-4	B+
Complete Book of Capt. Scarlet	A+
Deep Fried #4	B-
Fred the Clown #2	A
How to Draw Manga Vol. 1-2	B
Hunter: The Age of Magic #7	B
Jack Staff #6	A
Lenore #9	B+
Liberty Meadows Wedding Album	A
Marvel Mangaverse: Avengers	B
Marvel Mangaverse FF #1	A
Marvel Mangaverse: New Dawn	B
Marvel Mangaverse: Spider-Man	B
My Monkey's Name is Jennifer	B
9-11 Vol. 1-2	A+
Ninja Boy #5	B
Power Company: Witchfire	B+
Superman vs. Predator TPB	B-
X-Force #123	A-
X-treme X-Men Annual 2001	C

SERIES SPOTLIGHT

Wild Stars #3-4

Little Rocket Publications
$2.95@, b/w, 32 pgs.@, available now

Writer Michael Tierney has adapted his *Wild Stars* novels into an ongoing comics series. Unfortunately, the adaptation just doesn't work.

Readers coming into the story in the middle will have a difficult, if not impossible, time making sense of the convoluted story that involves drug runners, scuba divers, outer-space adventurers, and an inter-dimensional invasion.

There's lots of action, but little to no identification of the major players, even in context. There's also apparently a time-travel story going on at the same time. While *Wild Stars* #3 is a slam-bang action story featuring a mysterious scuba diver rescuing his lady friend from drug runners and blowing up a Russian submarine in the process, *Wild Stars* #4 takes the action abruptly into outer space, where what appears to be that same scuba diver is now working on a space station. Very confusing.

Tierney does make an attempt to bring readers up to speed in a few pages of #4, but by that point, most will have given up on the story. There's a color painting inside the front cover. What *should* have been there is a "What has gone before" guide to permit access. Previews of the next three issues in the series did not help to clarify things.

The art by Dave Simons is quite good in some panels, with other panels looking as if they'd been quickly pencilled and never finished, and still other panels suffering from a lack of perspective. This series definitely needs work.

Brent Frankenhoff

Little Rocket Publications
3217 John F. Kennedy Blvd.
North Little Rock, AR 72116

GRADE C-

COMICS GUIDE

By **Maggie Thompson**

Uncanny X-Men 2001 — Marvel

Joe Casey, Ashley Wood, color, 48 pgs., $3.50

From time to time a creator or publisher will decide to vary the comic-book format — all too often in a size that damages either the comic book or comics around it, when readers attempt to shelve it. In this case, though, the variant version works, because it simply takes the traditional comics size and turns it 90º. What's more, the horizontal format works well with the story, seeming to permit (at least in this case) a more flexible (and comprehensible) tale. Some art doesn't work (muddy first two pages should have been reworked). But the tale tying Silver Age icons to current events is entertaining and the format rewarding.

I THINK WE NEED TO TALK.
I WON'T EVEN ASK HOW YOU SLIPPED ONBOARD. I'M SURE YOU ABLY BYPASSED SECURITY.
NOT MANY CAN DO THAT.
LET'S TALK ABOUT LAST NIGHT...
A LARGE NUMBER OF TEENAGE MUTANTS ROTTED. PRESS BLACKOUT. IT'S IN PLACE. I DON'T WANT TO JUMP TO ANY CONCLUSIONS...
WE'VE GOT THE FATALITIES ON LEVEL 12.
IT'S YOUR HOUSE, FURY. LEAD THE WAY.

Blue Monday: Absolute Beginners — Oni

Chynna Clugston-Major, black and white, 128 pgs., $11.95

Read this week's editorial yet? No? Check it out and meet back here when you're done. OK, What's happening here is a reprint *Blue Monday* series story arc — and look at (right) what Clugston-Major has done. Mind you, she's doing it on Page 126, and it would have been more helpful to have the data on the inside front cover. But with a light hand and character-displaying speeches, she's telling readers *who* the characters are, *what* they look like, and a hint of *how* they interact. What a sneaky trick, huh? Clugston-Major makes her combination of teen romance, manga devices, and informal delivery look easy. And the paperback provides better access to the story, involving teen blackmail, unrequited affection — and a pooka.

ISBN 0-929998-17-1

HI THERE.
WE'VE RECEIVED A FEW COMPLAINTS THAT OUR MANGA CREATOR, CHYNNA, HAS NEGLECTED TO REINTRODUCE US PROPERLY, SO THE CAST OF BLUE MONDAY DECIDED TO REMEDY THE SITUATION.
WE APOLOGIZE FOR THE CONFUSION. ENJOY!
SOUNDTRACK: HUMAN LEAGUE "PRIVATE WAR"
HEY, CLOVER CONNELLY! WHAT'S UP?
HOY, BLEU L. FINNEGAN! I'M JUST WAITIN' FOR...
ALAN WALSH AND VICTOR GOMEZ TO SHOW UP!
KELLY, CLOVER?
YES, BLEU!
WELCOME, IT'S ERIN O'NEILL!
HI, BLEU! HI, CLOVE!
HI, ERIN!
AND RISSA MEADE IS HERE, TOO!
HI, RISSA!
HI, BLEU, CLOVER AND ERIN!
UH-OH, BLEU DIDN'T LOCK HIS BIKE!
MR. BISHOP IS WALKING TO CLASS! (AS IF HE DOESN'T KNOW...)
OOH, MR. BISHOP!
HIYA!
BUT WHERE'S MONKEY BOY?
RIGHT HERE IN THE TREE! HEY, BLEU! VICTOR, ERIN, RISSA AND MR. BISHOP!
DON'T FORGET TOM, PATRICK, AND TRAVIS!
HEY, BLEU, CLOVER, ALAN, VICTOR, ERIN, RISSA, MR. BISHOP AND MONKEY BOY!
HEY!!!!!!!!
HEY, MONKEY BOY!
ALRIGHTY, THEN! WE HOPE THIS HAS HELPED A BIT!
THANKS FOR READING!

Finder: King of the Cats — Lightspeed

Carla Speed McNeil, black and white, black and white, 116 pgs., $13.95 (*www.lightspeedpress.com* or P.O. Box 448, Annapolis Junction, MD 20701)

McNeil's story is not as easy as some to follow, so it's enormously helpful to have an occasional trade paperback to provide something for the novice to the series. Moreover, readers get several pages of footnote commentary following the story. This is excellent, because readers are quickly brought up to speed and because even longtime readers have questions answered. She provides good background within the opening and conclusion (most material herein is from *Finder* #15-18, Dec 99-Jul 00). Her SF series isn't simple to keep in mind; readers can't just jump in in the middle of the action with a random issue, and the bimonthly publication schedule means it's been two months since the reader picked up the previous installment. So the series is *made* for trade paperback collection. The focal character (right, right), Jaeger, is a sin-eater and finder (tracker scout) in a world of domed cities and society comprising clans of assorted types — and he's working here for humanoid lions. McNeil has worked out an elaborate society, and her art supports the story. In this volume, Jaeger tries to blend into a pseudo Disneyland while carrying out his mission. Outstanding.

ISBN 0-9673691-2-6

This is the comic book to give friends who "don't read funny-books" and have no interest in "that superhero stuff."

www.abstract.com

Athena Inc.: The Beginning — Image

$5.95, color, 48 pgs., available now

reviewed by **Jack Abramowitz**

Athena Inc. The Beginning is a one-shot that lays the groundwork for the forthcoming *Athena Inc.* series. If this preview is any indicator, Image will have a winner on its hands.

The story, by Brian Haberlin, is a gripping thriller that sucks the reader in. The art, by Jay Anacleto, varies in quality — from gorgeous to breathtaking (the opening shot of an old guy in the bath notwithstanding). The look and feel of the story is unique; visuals are monochromatic, usually in blue or brown, as if they were screen shots from a video monitor. There are no word balloons; dialogue appears in computer-style windows. These "video" and text panels are superimposed on a detailed black background.

The biggest drawback of the issue is sloppy editing. Careless errors have crept in such as the use of "your" instead of "you're," "sike" instead of "psych," "there" instead of "their," and breaking words like "we're" and "don't" as if an apostrophe were a hyphen. In a work as finely crafted as this, small errors stand out like a scratch on the hood of a new sports car.

But it would still be a better experience to drive the new Jaguar with the scratch than a beat-up jalopy where it wouldn't show. Similarly, *Athena Inc. The Beginning* is still a better ride than most.

www.image.com

Cowboy Bebop #1 — TokyoPop

$2.95, b/w, 32 pgs., available now

reviewed by **S.A. Bennett**

The blurb on the cover may say, "As Seen on TV," but the contents aren't nearly as good as the space Western *noir* on which it's based. But *Bebop* is one of the best anime series of the decade; keeping that in mind, the comic book does a fairly good job of recreating the feel of one of the sillier episodes (even by anime standards, this is a show that can go from bumbling to bloody in a heartbeat), though the art probably should be done in a slightly more seri-

ous style.

It certainly does a fine job of introducing the subtle, complex cast of characters, notably Fay Valentine (a would-be *femme fatale* who just isn't very good at her job) and Zen hacker extraordinary Ed, whose inexplicable utterances ("Rice cakes, rice cakes, drawn in a picture ... I'm hungry") easily rival those of Zippy the Pinhead. If you're not watching *Cowboy Bebop* on Cartoon Network, here's a taste of what you've been missing.

www.tokyopop.com

Cowboy Bebop #1

PRO Cowgirl Ed.

CON Not enough Cowgirl Ed.

GRADE: B

Howard the Duck #1 — Marvel/MAX

$2.99, color, 32 pgs., available now
reviewed by **Jim Johnson**

Welcome back, Steve Gerber.

More than 20 years after leaving the original title, Gerber reunites with his fowl creation for a six-issue mini-series. Old-time readers will quickly forget it's a generation later, because Gerber delivers a story that's just as fresh and sharp as those from the '70s.

The writer wastes no time proving he's not stuck in the days of disco and smiley faces. Armed with his trademark talent for biting satire, he skewers all-too-current fads such as boy pop music groups and mindless Web-based consumerism. Howard and his still-girlfriend Beverly are broke and living in a junkyard, when Bev lands a job that's too good to be true, albeit a bit peculiar. The truth about her new job quickly unfolds and leads to an appearance by one of Howard's old nemeses.

If there was ever the perfect balance between nostalgia and relevance, this is it — right down to Phil Winslade's art, which fondly recalls the Gene Colan days of the earlier series without looking dated or derivative. In fact, Winslade's detailed rendering of Howard is one of the best ever seen and is far better than the cartoonish interpretations done by various artists in the handful of failed one-shots over the years. Howard seems to have grown a lot taller in the past 20 years, though.

Gerber also takes advantage of the freedom allowed by Marvel's MAX imprint without resorting to anything gratuitous or sensational. There are scenes that definitely would have been taboo in the '70s and likely would still offend many today. But most of those people probably were already scared off by Howard back then or will be by the "explicit content" label on the cover. Everyone else should rejoice. Howard's back. Waaugh!

www.marvel.com

Howard the Duck #1

PRO Gerber's still got it.

CON That's one big duck.

GRADE: A

Ultiman Giant Annual #1 — Image

$4.95, b/w, 48 pgs., available now
reviewed by **Oliver Chin**

Sometimes being the strongest hero on the planet isn't all it's cracked up to be. Such are the trials and tribulations of Ultiman, who's such a straight arrow that he's ultra-square. Beneath his impenetrable exterior beats an archetype ripe for satire.

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WOULDN'T THEY BE SURPRIZED TO DISCOVER THAT CARL AND CHRIS KELLY ARE NOT REALLY SO DIFFERENT? IN FACT, WE'RE THE SAME PERSON!
C. KELLY

Whether it's saving cute Molly Wilson from a lightning storm, tuning out the annoying city sounds that only super hearing can detect, or fending off the ridiculously transforming curse of King Tut, Ultiman displays such mild-mannered moxie that he seems positively silly. Compared to his time-traveling counterpart

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time to read (and review) the occasional issue.
Review copies to 700 E. State St., Iola, WI 54990

S.A. Bennett

S.A. is also a member of the Retailer Reviewer panel for ***CBG***'s *Comics in Your Future*.
Review copies to Dark Star Comics, 237 Xenia Ave., Yellow Springs, OH 45387

Jack Abramowitz

Jack is the administrator of a national youth movement. He has been collecting comics for 30 years and writing about them for 10.
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Oliver Chin

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Brett Weiss

A former owner of Fantastic Comics & Cards, Brett has collected comics for almost three decades. He is now a full-time freelancer, writing reviews.
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Jim Johnson

Jim has been a fan of mainstream, independent, and alternative comics for more than 23 years and has given a mental review to each of the 10,000 comics in his collection.
E-mail Jim at: JimsReview@Yahoo.com

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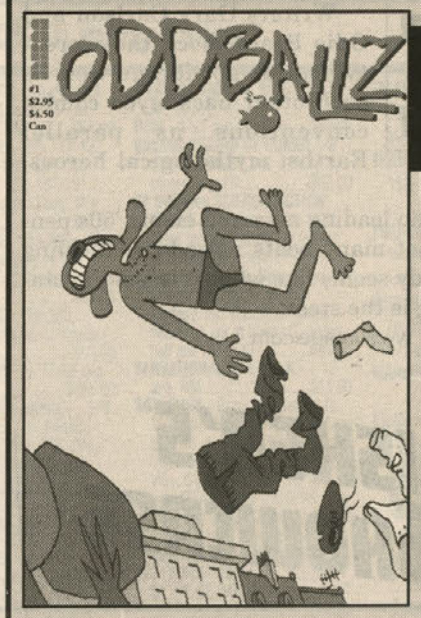

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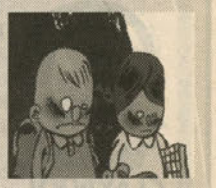
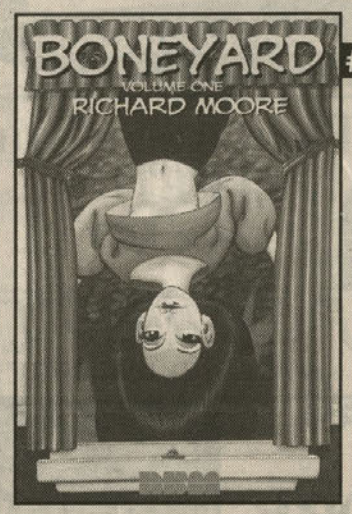
HMMM... YEAH, SURE...



ODDBALLZ #1
Lewis Trondheim & Manu Larcenet
A new bimonthly comic from a new generation of slightly unhinged cartoonists with no respect for adulthood! McConey rabbit is back and saves a bag someone left behind only to find out it contains a million! Does he return it or put it in the bank? Also, meet Martina and Gil, two precocious genius children convinced the world is filled with robots or aliens, including their parents. But they're Astronauts of the Future and will save the day! Oddballz: slightly goofy, totally addictive!
Bimonthly B&W comic book, $2.95



#1-#4 COLLECTION
Richard MOORE
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Ultiman Giant Annual

Thunder Girl (Molly), or the knockoff World War I airman Black Jack, Ulti is the ultimate throwback to a bygone era of saccharine sincerity and laughable guilelessness.

Writers Gary Carlson and Odie Bracy mock the stereotypical do-gooder, as well as such other hackneyed comics conventions as parallel Earths, mythological heroes, and alien invaders.

However, a wooden leading man and ersatz '50s penmanship doesn't float many boats nowadays. Tackling the foibles of a parody seems like what it is: small potatoes. What's missing is the steak.

www.image.com

Robin Hood and the Minstrel — Moonstone

$5.95, color, 48 pgs., available now
reviewed by **Jim Johnson**

The character of Robin Hood is a familiar one, to be sure, but not exactly one with a large wow factor. Like Frankenstein or The Three Musketeers, it's widely acknowledged as a classic creation but, for many, it generates little interest beyond that. But at least writer Paul Storrie conjures up a decent story by focusing, not on Robin Hood himself, but rather the character referred to in the title as the minstrel.

The minstrel, a young man named Allan, loudly laments the loss of a young woman with whom he has become taken. The woman, it seems, has been promised by her father to another man. Hearing the young musician's cries, Robin's band invites him to their camp to hear his story and pledge to help Allan regain his lost love. The premise is contrived, but the idea of the band of thieves aiding the young man is a lot more interesting than a run-of-the-mill Robin Hood tale, and the setting and dialogue are nicely written.

Robin Hood & Minstrel

The art in the graphic novel by Rich Gulick and Steve Bird is competent, but the clean look is diminished by labored lettering and crowded word balloons. Much of the lettering is downright sloppy; in some panels, the rough pencilled letters still show beneath the final inks. Overall, this take on the character is far from a masterpiece but it's enjoyable enough.

www.moonstonebooks.com

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Dimension hopping proves to be emotionally stressful for Professor Frink in Simpsons Comics #33.
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420 VF.....45.00
838 NM-.....45.00
1064 NM-.....45.00

BUGS BUNNY AND PORKY PIG GIANT
1 NM.....90.00

BULLWINKLE
1270 (FC) VG/F.....50.00
1270 (FC) NM-.....225.00

CALIBRE PRESENTS
1 NM.....65.00

CAMERA COMICS
4 F+.....40.00

CAPT. MARVEL AND THE LT'S OF SAFETY (PROMO '50)
NN (#2) F.....450.00

CAPTAIN ACTION
1 VF/NM.....90.00
2 VF/NM.....60.00
3 VF/NM.....60.00

CAPTAIN AMERICA
100 VF/NM...325.00
100 F/VF.....195.00
101 VF+.....45.00
105 NM.....45.00
107 NM.....45.00
117 VF/NM...45.00

CAPTAIN ATOM (NATIONWIDE)
4 VF.....120.00

CAPTAIN GALLANT
1 NM.....45.00

CAPTAIN MARVEL
1 VF.....65.00

CAPTAIN MARVEL ADVENTURES
54 F+.....100.00
69 VF/NM...175.00
77 VF/NM...180.00
104 VG.....45.00
138 F/VF.....105.00

CAPTAIN MARVEL JR.
16 NM.....550.00
51 VF/NM...175.00
58 VF/NM...175.00

CAPTAIN MIDNIGHT
27 F/VF.....180.00

CASPER (SERIES 1)
8 VF+.....135.00
9 F-.....50.00

CAVE GIRL
11 VF/NM...330.00

CGC GRADED COMICS

AIRBOY
(Vol 8) #6 (CGC) 9.0.....195.00

ALL STAR COMICS
18 5.0 (CGC-R).....375.00

ALL STAR WESTERN
10 (CGC) 7.5.....320.00
11 (CGC) 9.0.....225.00

AMAZING SPIDER-MAN
100 (CGC) 9.2.....325.00

BLACK CAT
21 (CGC) 9.2.....225.00

COMIC ALBUM
10 9.0 (CGC)...55.00

DAREDEVIL
15 9.0 (CGC).....115.00
158 9.4 (CGC).....175.00

DON WINSLOW
18 5.0 (CGC)...75.00

GREEN LANTERN
40 3.5 (CGC)...85.00

JO-JO COMICS
1 7.5 (CGC)...85.00

JUMBO COMICS
45 (CGC) 5.5.....150.00

KERRY DRAKE
3 7.5 (CGC)...80.00

KOMIC KARTOONS
1 (CGC) 4.5...70.00

LONE RANGER
69 (CGC) 8.5...85.00

MONKEES
7 (CGC) 9.2...95.00

MORE FUN COMICS
49 3.5 (CGC).....395.00

ROCKY & FRIENDS
(FC) 1311 (CGC) 9.4.....550.00

SCAMP (DELL)
11 9.0 (CGC)...65.00

SHOWCASE
74 9.2 (CGC).....150.00

SILVER SURFER
7 (CGC) 7.5...95.00

SPECTACULAR SPIDEY
1 9.4 (CGC)...125.00

STAR WARS
1 9.6 (CGC)...295.00

TOM MIX (FAWCETT)
6 (CGC) 8.0...200.00

WALT DISNEY C&S
1 3.0 (CGC).....2,995.00
11 (CGC) 4.0.....185.00

WOLVERINE (ONGOING)
1 9.2 (CGC)...65.00

WOLVERINE (ORIGIN)
1 9.8 (CGC)...185.00

WONDER WOMAN
90 3.0 (CGC)...75.00

CHALLENGERS OF THE UNKNOWN
2 VF.....550.00
8 VG/F.....120.00
9 VG/F.....70.00
10 VG+.....65.00
11 F+.....65.00
12 VF/NM...175.00
13 VG+.....45.00
14 F-.....50.00
14 VF.....125.00
15 F-.....50.00
16 F/VF.....75.00
21 VF.....90.00

CHAMBER OF CHILLS (HARVEY)
1 VF+.....295.00
6 F+.....100.00

CHARLIE CHAN (DELL)
1 NM.....55.00

CHARLIE MCCARTHY
4 VF/NM.....65.00
7 VF+.....65.00
9 F/VF.....45.00
171 (FC) F+...125.00
478 (FC) VF/NM.....45.00

CHEYENNE
25 VF/NM.....45.00

CHIP N' DALE
517 (FC) F/VF...55.00

CHOO CHOO CHARLIE
1 VF/NM.....75.00

CHRISTMAS PARADE (GOLD KEY)
1 F/VF.....45.00

CHRISTMAS WITH MOTHER GOOSE (DELL)
126 (FC) VF...100.00
90 (FC) VF-...120.00
90 (FC) F+...70.00

CINDERELLA
272 (FC) F+...45.00

CISCO KID
2 VF/NM.....95.00
18 VF+.....60.00
20 VF/NM...65.00
31 VF+.....45.00

CISCO KID COMICS
1 VG+.....90.00

CLASSICS ILLUSTRATED
20 (HRN 97) VF-.....65.00
20 (HRN 78) VF+.....85.00
40 (HRN 62) F+.....90.00
44 (HRN 62) VG+.....65.00

CLASSICS ILLUSTRATED (1ST EDITION)
11 NM-.....750.00
19 VF-.....290.00
21 G/VG.....145.00
30 G/VG.....60.00
38 VF.....160.00
40 G.....60.00
43 NM-.....800.00
45 VF/NM...90.00
50 F+.....50.00
53 VF-.....95.00
56 VG+.....50.00
62 F+.....45.00
65 VF.....70.00
66 VF.....125.00
67 F/VF.....45.00
71 F+.....55.00
73 VG.....65.00
74 VF+.....210.00
78 VF+.....55.00
79 VF.....50.00
84 VF.....60.00
95 VF.....55.00
166 F/VF.....40.00

CLYDE CRASHCUP
1 VF/NM...120.00
3 VF+.....95.00
5 F/VF.....70.00

CODY OF THE PONY EXPRESS
1 NM-.....100.00
33 NM-.....105.00

COLT .45
6 VF+.....70.00

COMIC ALBUM
10 (CGC) 9.0...55.00
16 VF+.....60.00

COMIC CAVALCADE
7 VF+.....725.00
16 F-.....260.00

COMIX INTERNATIONAL
1 NM.....95.00
1 VF/NM.....70.00
4 NM.....35.00
5 NM-.....25.00

CONAN
1 NM-.....235.00
1 VF/NM.....195.00
1 VG.....50.00
2 VF/NM.....70.00
3 F/VF.....75.00
3 VF+.....100.00
4 VF/NM.....50.00
5 F/VF.....45.00
8 NM-.....40.00
10 NM.....60.00
15 NM.....50.00
24 NM.....30.00

CRACKAJACK FUNNIES
40 F/VF.....190.00

CREEPER (BEWARE)
1 VF+.....55.00
2 NM.....55.00
3 NM.....55.00
5 NM.....55.00

CREEPY (WARREN)
1 NM-.....115.00
9 VF/NM.....40.00

CRIME DOES NOT PAY
30 F/VF.....260.00
50 NM-.....140.00
81 F/VF.....50.00

CRIME SUSPENSTORIES
2 VF.....340.00
8 VG-.....55.00
9 VG.....60.00
14 F/VF.....120.00
15 F-.....60.00
17 F+.....100.00
18 F+.....75.00

CRIMES BY WOMEN
10 VF.....395.00

CROW (1ST PRINT)
1 NM.....65.00
2 NM.....40.00
3 NM.....45.00
4 NM.....40.00

CRUSADER RABBIT
735 VG+.....75.00

CRYPT OF TERROR/EC
18 VG.....300.00

DAFFY
457 (FC) VF...75.00

DAISY DUCK
1150 (FC) VF/NM.....90.00

DAKTARI
1 NM.....35.00

DALE EVANS (DC)
3 VF-.....160.00
4 VG.....65.00

DALE EVANS (DELL)
21 VF.....35.00

DANNY THOMAS
1180 VF/NM..155.00

DAREDEVIL
3 VF/NM.....275.00
3 VF-.....200.00
4 VG-.....50.00
4 NM-.....320.00
5 F-.....50.00
5 VF/NM.....175.00
7 F-.....70.00
9 F+.....50.00
9 VF.....95.00
10 VF/NM...120.00
10 F+.....55.00
11 VF.....50.00
12 VF+.....55.00
13 VF-.....50.00
13 VF+.....55.00
15 VF/NM...65.00
15 NM.....85.00
15 (CGC) 9.0.....115.00
16 VF+.....75.00
19 NM-.....50.00
25 NM.....40.00
29 NM.....40.00
30 NM.....40.00
158 9.4 (CGC).....175.00
158 VF.....30.00
158 NM-.....50.00

DARK MANSION OF FORBIDDEN LOVE
1 F+.....60.00

DARK MYSTERIES
24 F-.....50.00

DARK SHADOWS
1 VF/NM (NP).....75.00
2 VF-.....55.00
4 VF+.....60.00
4 NM-.....80.00
8 NM.....70.00
8 NM-.....65.00
29 NM.....50.00

DATE WITH JUDY
9 VF/NM.....70.00

DC 100 PAGE SUPER SPECTACULAR
4 VF/NM.....135.00
10 NM-.....60.00
11 NM.....70.00
15 NM.....40.00
20 VF/NM...30.00

DC SPECIAL
1 VF.....35.00
1 VF/NM.....40.00
2 VF+.....65.00
3 NM.....60.00
5 NM.....45.00
6 NM.....40.00
7 NM.....40.00
8 NM.....40.00
9 NM.....40.00

DEAN MARTIN & JERRY LEWIS
10 VF+.....150.00
11 F/VF.....75.00

DELL GIANT

CHRISTMAS PARADE
26 F+.....95.00

DAVY CROCKETT, KING OF WILD FRONTIER
1 F+.....60.00

BUGS BUNNY'S CHRISTMAS FUNNIES
3 VF-.....55.00

CHRISTMAS PARADE
1 G.....50.00
1 VG.....100.00
2 VG.....70.00
3 VF.....80.00
4 VF.....80.00
4 VF+.....90.00

DAISY & UNCLE SCROOGE SHOWBOAT
55 VF/NM...100.00

DISNEYLAND BIRTHDAY PARTY
1 F+.....80.00

DONALD DUCK BEACH PARTY
3 VF/NM.....125.00

DONALD DUCK CHRISTMAS
53 VF+.....55.00

DUDE RANCH
52 VF+.....50.00

HUCKLEBERRY & FRIENDS
44 NM-.....200.00

MICKEY MOUSE CLUB PARADE
1 VF-.....140.00

MICKEY MOUSE FANTASYLAND
1 F/VF.....45.00

PICNIC PARTY
8 F+.....85.00

POGO PARADE
1 F/VF.....125.00

SILLY SYMPHONIES
2 F/VF.....125.00
4 VF-.....130.00
7 VF/NM.....200.00

SLEEPING BEAUTY
1 F/VF.....100.00

TOM & JERRY WINTER FUN
4 VF+.....50.00

TREASURY OF HORSES
1 VF/NM.....65.00

UNCLE DONALD FAMILY FUN
38 VF/NM...140.00

VACATION PARADE
1 VG-.....125.00
2 VG-.....40.00

YOGI BEAR WINTER SPORTS
41 VF-.....75.00

SANTA CLAUS FUNNIES
1 VF/NM.....100.00

DELL JUNIOR TREASURY
9 VF/NM.....55.00

DELL/GOLD KEY MOVIE CLASSICS

3 STOOGES IN ORBIT
NM-.....110.00

3 WORLDS OF GULLIVER
NM-.....75.00

ARISTOCATS
VF.....50.00

BABES IN TOYLAND
F/VF.....75.00

BAMBI
FC 186 VF+..135.00

BEN HUR
VF.....70.00

COMANCHEROS
1300 (FC) F/VF.....90.00

HANS BRINKER
1273 (FC) NM-.....70.00

HELEN OF TROY
VF.....75.00

IN SEARCH OF CASTAWAYS
VF+.....50.00

JOURNEY TO CENTER OF EARTH
F/VF.....70.00

KING OF KINGS
VF/NM.....70.00

LAST OF THE FAST GUNS
NM.....85.00

LOST WORLD
1145 F/VF...65.00

NORTH TO ALASKA
F.....55.00

QUENTIN DURWALD
VF.....50.00

SLEEPING BEAUTY
VF/NM.....50.00

SONS OF KATIE ELDER
F/VF.....75.00

SPARTACUS
VF/NM.....120.00

SWORD & THE DRAGON
VF/NM.....70.00

SWORD & THE ROSE
VF/NM.....75.00

THREE STOOGES MEET HERCULES
VF+.....65.00

TIME MACHINE
1085 (FC) F+..55.00

TEN WHO DARED
1178 (FC) VF-50.00

WINGS OF EAGLES
VF.....120.00

DEPUTY
1077 (FC) VF..90.00
1130 (FC) VF/NM.....90.00

DEPUTY DAWG (DELL)
1299 (FC) VF+.....95.00

DEPUTY DAWG (GOLD KEY)
1 F/VF.....65.00

DETECTIVE
94 F/VF.....350.00
99 F/VF.....540.00
115 VF-.....425.00
117 VF-.....425.00
124 G-.....90.00
155 VG.....125.00
163 VF-.....350.00
176 G+.....75.00
225 VF.....2,995.00
237 VG.....75.00
238 VG/F.....95.00
243 F+.....130.00
246 VF.....195.00
252 VF.....195.00
256 VG-.....60.00
257 G/VG.....45.00
258 VG-.....60.00
260 VG-.....60.00
261 VF.....150.00
261 VG/F.....60.00
263 VG+.....50.00
266 VF.....145.00
268 F-.....65.00
268 F+.....80.00
270 VG/F.....55.00
271 VG+.....50.00
283 VF/NM...120.00
285 F-.....40.00
288 F/VF.....70.00
292 NM-.....135.00
295 F+.....50.00
299 F/VF.....55.00
309 VF-.....45.00
319 NM-.....75.00
326 VF+.....55.00
328 VF+.....65.00
335 VF/NM...40.00
338 VF/NM...40.00
366 VF/NM...40.00
377 NM.....50.00
378 NM-.....50.00
380 NM-.....40.00
383 NM-.....50.00
387 NM-.....50.00
388 VF/NM...40.00
397 NM-.....40.00
439 NM-.....55.00
440 NM-.....45.00
442 NM-.....55.00
443 NM-.....55.00
475 VF/NM...35.00
476 VF/NM...35.00

DICK TRACY
1 VF+.....350.00
2 VF+.....200.00
13 VF+.....120.00
138 VF-.....50.00

DOBIE GILLIS
3 VF-.....80.00
26 VF-.....55.00

DOC SAVAGE (GOLD KEY)
1 VF-.....65.00

DON WINSLOW
11 VF+.....110.00
18 5.0 (CGC)...75.00

DONALD DUCK
45 VF/NM...100.00
52 F+.....50.00
54 VF+.....120.00

DONALD DUCK (FOUR COLOR)
256 VF/NM..400.00
282 VF/NM..350.00
300 G/VG.....45.00
308 F/VF.....175.00
318 VG+.....55.00
328 VG.....55.00
394 F/VF.....90.00
408 NM.....400.00
408 VF.....225.00
1190 VF.....50.00

DONALD IN MATHE-MAGIC LAND
1198 (FC) VF/NM.....50.00

DOUBLE LIFE OF PRIVATE STRONG
2 VF/NM.....325.00

DR. KILDARE
5 VF/NM.....55.00
9 NM-.....70.00

DR. STRANGE
169 F/VF.....75.00
171 VF/NM...35.00
173 NM.....45.00
174 NM.....45.00

EERIE (AVON)
14 VG+.....70.00

EERIE (WARREN)
2 VF/NM.....65.00
3 VF.....40.00

EH!
7 VF+.....95.00

EIGHTY PAGE GIANT
1 VF/NM...450.00
1 VG.....75.00
4 F+.....75.00
5 F/VF.....120.00
6 VF/NM...175.00
9 VF/NM...150.00
10 VF-.....110.00
11 VF/NM...150.00
12 VF-.....110.00
14 VF/NM...150.00
15 F-.....35.00
15 VF-.....110.00

EMERGENCY
1 NM-.....40.00

EXCITING COMICS
18 F+.....240.00
31 F+.....180.00
38 VG.....100.00

EXTRA/EC
2 F+.....45.00

FAIRY TALE PARADE
104 (FC) VF..140.00
87 (FC) F-.....75.00

FANGORIA
1 NM.....50.00
2 NM.....25.00

FANTASTIC
8 VF+.....240.00

FANTASTIC FOUR
6 F/VF.....850.00
6 VG.....250.00
7 F.....205.00
8 F+.....295.00
8 VG/F.....170.00
8 G.....70.00
10 VG.....145.00
10 VF+.....650.00
10 G/VG.....120.00
11 G-.....50.00
12 VG-.....200.00
13 F/VF.....275.00
16 VG/F.....70.00
17 VG+.....65.00
19 VF/NM...280.00
19 F+.....125.00
20 VG-.....60.00
20 VF/NM...320.00
21 F-.....55.00
21 VF+.....175.00
22 NM-.....170.00
22 VF/NM...150.00
23 F+.....60.00
24 VG+.....35.00
24 VF/NM...150.00
25 F-.....100.00
25 VF-.....150.00
27 VG/F.....40.00
28 VG+.....50.00
28 VF/NM...110.00
29 VF-.....60.00
30 F+.....40.00
32 NM-.....110.00
32 F/VF.....55.00
35 NM.....130.00
38 F/VF.....55.00
38 NM-.....110.00
44 NM-.....80.00
45 F/VF.....45.00
48 VG+.....175.00
48 F/VF.....495.00
48 G/VG.....120.00
49 VF-.....170.00
49 VG/F.....60.00
49 VG+.....50.00
50 VG/F.....65.00
50 F-.....75.00
50 VG+.....60.00
52 VF+.....90.00
53 F/VF.....50.00
55 F/VF.....50.00
56 VF/NM...60.00
56 NM.....80.00
59 NM-.....80.00
59 VF/NM...80.00
66 VF/NM...85.00
67 VF+.....85.00
68 VF/NM...40.00
70 VF/NM...40.00
71 NM-.....40.00
78 NM-.....42.00
79 VF/NM...40.00
83 NM-.....40.00
84 NM-.....40.00
88 NM.....40.00

FANTASTIC FOUR (ANNUAL)
1 F+.....295.00
1 VG.....110.00
2 F+.....150.00
3 F/VF.....75.00
4 VF-.....50.00
5 VF/NM.....80.00

FANTASTIC VOYAGES OF SINDBAD
2 NM-.....50.00

FAST FICTION
5 VG.....55.00

FATMAN THE HUMAN FLYING SAUCER
1 NM-.....55.00
3 VF.....45.00

FEATURE FILMS
1 F+.....200.00
2 VG/F.....175.00
3 VG/F.....160.00

FEATURE PRESENTATIONS MAGAZINE
6 NM.....260.00

FELIX (DELL)
1 F+.....120.00
3 VF/NM...100.00
5 VF/NM...100.00
16 F/VF.....50.00
135 (FC) VG/F.....60.00

FIGHT COMICS
45 F-.....65.00
64 VF/NM...140.00
67 VF-.....85.00
70 F/VF.....75.00
84 F/VF.....75.00

FIGHTIN' MARINES
4 F-.....60.00

FIRESIDE/ SILVER SURFER
SC NM-.....60.00

FLAMING CARROT
1 NM.....65.00

FLAMING LOVE
2 VG+.....40.00

FLASH
106 VG+.....270.00
109 G/VG.....65.00
113 VF.....260.00
114 VG.....60.00
114 VF/NM...260.00
116 F.....65.00
118 VF+.....165.00
119 VG.....45.00
119 F/VF.....120.00
120 F.....65.00
124 F-.....40.00
125 VF-.....85.00
128 F+.....50.00
129 VG.....60.00
129 VF/NM...275.00
129 NM-.....325.00
132 NM-.....120.00
137 VG+.....90.00
137 VG.....40.00
138 VF/NM...80.00
142 VF/NM...85.00
145 VF/NM...80.00
149 VF.....65.00
152 VF/NM...65.00
152 VF.....50.00
156 VF.....50.00
158 VF+.....60.00
162 VF.....45.00
165 NM-.....70.00
165 NM.....80.00
166 NM-.....70.00
167 NM-.....70.00
168 VF/NM...60.00
169 VF/NM...85.00
174 NM.....75.00
175 F/VF.....85.00
175 VF/NM..155.00
176 NM.....75.00
177 VF.....40.00
178 VF.....60.00
178 VF-.....50.00
179 VF-.....40.00
187 VF-.....40.00
205 NM.....55.00
218 NM.....40.00

FLASH ANNUAL
1 VF/NM.....395.00
1 F-.....100.00

FLASH COMICS
72 F+.....250.00

FLASH GORDON (HARVEY)
3 F+.....75.00

FLIPPER
3 NM.....50.00
3 VF+.....30.00

FLYING NUN
2 VF/NM.....30.00
3 VF/NM.....30.00

FORBIDDEN WORLDS
3 VF+.....450.00
14 VF/NM...150.00
31 VF.....85.00
38 VF-.....50.00
46 VF-.....50.00
51 VF+.....60.00
51 VF-.....60.00
66 VF+.....55.00
68 VF+.....48.00
83 VF+.....48.00

FOREVER PEOPLE
1 NM.....55.00
2 NM.....40.00
3 NM.....40.00
5 NM.....40.00

FOX AND THE CROW
41 VF.....45.00

FRACTURED FAIRY TALES
1 VF-.....75.00

FRANKENSTEIN (PRIZE)
28 F+.....75.00

FRONTIER FIGHTERS
7 VF/NM.....270.00

FROSTY THE SNOWMAN
661 (FC) VF/NM.....35.00

F-TROOP
6 NM-.....60.00

FURY (DELL)
1133 (FC) VF/NM.....55.00

G.I. COMBAT
83 VF+.....100.00

GANG BUSTERS
14 F-.....110.00
17 F+.....160.00

GAY PURR-EE
NM-.....50.00

GENE AUTRY
8 NM-.....170.00
8 VF/NM.....140.00
15 VF/NM...100.00
16 NM.....150.00
19 VF/NM...100.00
20 F/VF.....70.00
48 VF/NM...50.00
56 NM.....85.00
74 NM.....65.00
75 NM.....65.00
77 NM.....65.00

GEORGE OF THE JUNGLE
1 F+.....50.00

GERALD MCBOING BOING
1 NM-.....150.00

GET SMART
5 NM-.....60.00

GHOST (FICTION HOUSE)
1 VF.....500.00

GHOST RIDER (1967)
1 VF/NM.....60.00

GHOSTS
1 F+.....35.00
3 NM.....40.00

GIANT SIZE SPIDER-MAN
4 VF/NM.....60.00

GIANT SIZE SUPER-HEROES FEATURING SPIDERMAN
1 VF/NM.....45.00

GIANT SIZE X-MEN
1 VG.....125.00
2 NM-.....65.00

GIDGET
2 VF-.....45.00

GIRL FROM U.N.C.L.E.
2 VF-.....40.00

GOLDEN LAD
1 VG-.....130.00

GOLDEN WEST LOVE
1 VF+.....135.00

GOOFY
468 (FC) F+...55.00
562 (FC) VF-...45.00

GOOFY (FOUR COLOR)
952

COMICS & FUN

6411 Sepulveda #1-G, (Dept. 1476)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

MARVEL SUPER HEROES
13 NM-.....50.00
14 VF/NM.....70.00
MARVEL SUPER HEROES (1966)
1 F/VF.....50.00
MARVEL TALES (1964)
1 VG+.....75.00
2 VF/NM.....80.00
MARVEL TALES (ATLAS)
96 VF/F-.....400.00
107 VF-.....300.00
131 VF+.....200.00
131 VF/NM..240.00
137 F+.....75.00
141 VG/F.....50.00
MARVEL TEAM-UP
1 NM-.....130.00
2 VF/NM.....35.00
3 NM.....45.00
MARVEL TWO-IN-ONE
1 NM-.....45.00
MASKED RANGER
3 VF.....70.00
MASTER COMICS
60 VG+.....55.00
MAVERICK
8 VF/NM.....75.00
13 VF.....60.00
16 VF+.....60.00
892 (FC) F+..95.00
MCHALE'S NAVY
3 VF.....40.00
MELVIN MONSTER (DELL)
2 NM-.....85.00
METAMORPHO
1 VF-.....75.00
1 F/VF.....60.00
3 VF+.....40.00
MICKEY MOUSE
261 (FC) F/VF..80.00
279 (FC) VF/NM
.....95.00
MICKEY MOUSE MAGAZINE
1 (Vol. 4) F..135.00
MIGHTY HEROES
2 VF/NM.....95.00
MIGHTY MOUSE (ST JOHN)
2 F+.....95.00
MISS BEVERLY HILLS OF HOLLYWOOD
2 F+.....150.00
3 G.....44.00
4 VG.....85.00
6 G+.....44.00
7 G+.....44.00
8 VG+.....90.00
9 F+.....125.00
MISSION IMPOSSIBLE
5 NM.....75.00
MISTER ED
2 VF/NM.....50.00
3 VF/NM.....50.00
5 VF/NM.....50.00
6 F/VF.....35.00
1295 (FC) VF/NM
.....125.00
MISTER MAGOO
1235 (FC) VF/NM
.....80.00
MISTER MAGOO
1305 (FC) NM-
.....100.00
MODERN COMICS
46 NM-.....360.00
81 F/VF.....135.00
MONKEES
7 (CGC) 9.2...95.00
9 VF/NM.....50.00
9 NM/M.....75.00
13 NM-.....60.00
MORE FUN COMICS
49 3.5 (CSC)
.....395.00
MOVIE COMICS (FICTION HOUSE)
3 VF-.....220.00
MR. AND MRS. J. EVIL SCIENTIST
1 F/VF.....45.00
2 VF/NM.....45.00
3 VF.....40.00
MR. DISTRICT ATTORNEY
3 F/VF.....140.00
6 VF+.....160.00
16 VF.....120.00
32 F+.....45.00
42 NM.....125.00
MR. MAGOO AND GERALD MCBOING BOING
6 F+.....45.00
MURDER INCORPORATED
1 VG-.....90.00
MUTT & JEFF
36 VF/NM.....55.00
MY FAVORITE MARTIAN
2 NM-.....75.00
4 NM-.....65.00
8 VF/NM.....55.00

MY GREATEST ADVENTURE
10 F/VF.....180.00
15 F.....75.00
17 F-.....70.00
20 F+.....90.00
28 VG-.....45.00
35 F+.....45.00
36 F/VF.....65.00
38 VF+.....90.00
39 F/VF.....65.00
44 VF+.....70.00
47 VF-.....60.00
50 VF.....60.00
52 NM-.....95.00
53 VF.....60.00
54 VF/NM.....75.00
55 VF/NM.....75.00
77 NM-.....70.00
81 F/VF.....90.00
82 F/VF.....80.00
83 F+.....55.00
MYSTERIES OF UNEXPLORED WORLDS
1 VF/NM.....275.00
9 VG+.....70.00
23 F/VF.....85.00
MYSTERIOUS STORIES
7 VG+.....60.00
MYSTERY IN SPACE
3 VF-.....550.00
7 F/VF.....320.00
9 VF-.....375.00
11 G+.....50.00
11 F+.....180.00
12 VF/NM..375.00
12 VF-.....260.00
14 F+.....180.00
15 VG/F.....90.00
18 VG-.....65.00
18 F+.....120.00
31 VG-.....65.00
33 F+.....125.00
34 F+.....125.00
39 G.....35.00
39 G/VG.....45.00
41 F/VF.....120.00
45 VG-.....40.00
47 F-.....65.00
47 F/VF.....125.00
49 VF/NM.....210.00
50 VF/NM.....200.00
53 G.....145.00
62 VF.....120.00
75 VG.....50.00
76 F/VF.....65.00
87 VF/NM.....175.00
88 F-.....50.00
89 F-.....45.00
89 VF/NM.....145.00
MYSTERY TALES
1 F+.....300.00
26 F+.....80.00
37 VG/F.....45.00
MYSTIC
47 F+.....65.00
NAVY COMBAT
12 VF.....50.00
NEGRO HEROES
1 VG.....195.00
NEW GODS
1 VF/NM.....55.00
2 NM.....45.00
NICK FURY
1 VF.....70.00
2 VF/NM.....40.00
5 NM.....65.00
5 NM-.....55.00
15 NM-.....55.00
NIGHT NURSE
1 VF-.....65.00
2 VF+.....55.00
NIGHTMARE (ST. JOHN)
10 F+.....225.00
NOT BRAND ECCH
9 NM.....40.00
10 NM-.....40.00
11 NM-.....45.00
12 NM-.....40.00
NYOKA
4 VF/NM.....175.00
19 NM-.....150.00
20 VF+.....100.00
22 VF-.....65.00
28 VF/NM.....75.00
46 VF/NM.....45.00
OUR ARMY AT WAR
4 VG+.....90.00
4 F+.....175.00
13 F+.....150.00
17 F-.....90.00
30 F-.....60.00
36 VG+.....40.00
36 F/VF.....100.00
39 F/VF.....100.00
77 F+.....45.00
81 F+.....895.00
OUR FIGHTING FORCES
1 G+.....100.00
1 VG.....190.00
3 VG/F.....90.00
4 VG+.....60.00
6 VF+.....195.00
12 F+.....90.00
17 F+.....90.00
63 VF+.....65.00
OUR GANG COMICS
54 NM-.....50.00
OUT OF THE NIGHT (ACG)
13 F+.....70.00
15 VG+.....50.00

OUT OF THIS WORLD
15 F+.....35.00
OUTER LIMITS
3 VF.....45.00
4 VF/NM.....55.00
OVERSTREET PRICE GUIDES (H/C)
13 VF.....55.00
14 NM-.....110.00
15 NM-.....85.00
16 NM-.....80.00
17 VF/NM.....85.00
18 NM.....65.00
19 NM-.....50.00
20 NM-.....50.00
23 VF/NM.....40.00
OVERSTREET PRICE GUIDES (S/C)
13 VF/NM.....70.00
15 VF/NM.....50.00
19 NM.....50.00
PANIC
6 VF/NM.....75.00
8 VF.....60.00
10 VF/NM.....75.00
10 VF.....60.00
12 F/VF.....75.00
PAT BOONE
1 F/VF.....200.00
PAYOFF
5 VF-.....60.00
PEANUTS
1 (1963) F/VF..70.00
PEP COMICS
40 VG+.....135.00
PETER GUNN
1087 (FC) NM
.....120.00
PETER RABBIT
4 F/VF.....90.00
PETTICOAT JUNCTION
3 NM/M.....70.00
4 NM.....60.00
PHANTOM
1 F+.....65.00
2 VF+.....70.00
3 NM-.....75.00
7 NM.....75.00
15 VF/NM.....45.00
PHANTOM STRANGER (1951)
2 G.....100.00
6 F/VF 595.00
PICTURE STORIES FROM THE BIBLE (OLD TESTAMENT)
3 VF+.....140.00
PIRACY
2 VF/NM.....120.00
4 VF-.....75.00
PIXIE & DIXIE
1112 (FC) VF+
.....60.00
1 VF/NM.....60.00
01-631-207 VF/NM
.....50.00
1196 (FC) NM-
.....60.00
1264 (FC) VF/NM
.....50.00
PLANET COMICS
50 VF+.....390.00
54 VF-.....325.00
58 VF/NM.....500.00
65 VF.....285.00
68 G.....50.00
PLASTIC MAN (QUALITY)
36 G/VG.....60.00
36 VG+.....80.00
46 VG.....60.00
POGO
2 VG+.....85.00
8 F+.....90.00
12 VF.....125.00
13 VF/NM.....175.00
14 VF+.....150.00
15 VF/NM.....175.00
16 VF.....125.00
POLICE AGAINST CRIME
1 VG.....50.00
POLICE COMICS
9 FR/G.....90.00
12 F-.....375.00
28 VG+.....150.00
POLICE LINEUP
2 F.....85.00
POPEYE
1 VF+.....270.00
5 F.....36.00
8 NM-.....135.00
54 NM.....60.00
PORKY PIG (FOUR COLOR)
78 VG.....45.00
277 VF/NM.....70.00
370 NM.....50.00
PRIZE COMICS
19 VF+.....400.00
56 VF.....75.00
PUPPETOONS (GEORGE PAL)
4 VF-.....70.00
QUICK DRAW MCGRAW
2 VF+.....65.00
4 VF.....55.00
9 NM-.....60.00
RACE FOR THE MOON
3 VF.....150.00
RACKET SQUAD
1 F+.....95.00
4 F+.....50.00

6 VF-.....65.00
9 VF+.....75.00
21 VF/NM.....60.00
RAGGEDY ANN & ANDY
452 (FC) VF/NM
.....45.00
5 (FC) G-.....45.00
RANGERS COMICS
30 VF-.....140.00
50 VF/NM.....125.00
RANMA 1/2
1 NM.....75.00
2 NM.....50.00
RAWHIDE
1028 (FC) VF..55.00
1028 (FC) VG..55.00
RAWHIDE KID
56 VF/NM.....40.00
REAL CLUE COMICS, VOL. 2
9 VF+.....65.00
REAL CLUE CRIME STORIES (VOL.4)
5 NM-.....65.00
8 VF.....50.00
12 NM-.....65.00
REAL FACT COMICS
9 VF/NM.....190.00
REAL MCCOYS
1265 (FC) VF/NM
.....80.00
REAL WEST ROMANCE
6 VF+.....75.00
REAL WESTERN HERO
70 VG+.....75.00
REPTILICUS
1 VF.....125.00
REPTISAURUS
4 NM.....75.00
RESTLESS GUN
1146 (FC) VF..60.00
REX THE WONDER DOG
32 VF.....85.00
RIFLEMAN
6 VF/NM.....90.00
8 VF.....75.00
9 NM.....130.00
11 VF/NM.....75.00
16 VF-.....55.00
RIN TIN TIN
9 NM-.....70.00
10 NM.....85.00
523 (FC) NM/M
.....150.00
RIP HUNTER
3 F/VF.....80.00
10 VF/NM.....65.00
RIPCORD
1294 VF/NM..60.00
ROCKY AND HIS FRIENDS
1128 (FC) F/VF
.....220.00
1128 (FC) VF/NM
.....375.00
1152 (FC) VF+
.....190.00
1166 (FC) NM
.....285.00
1208 (FC) NM-
.....275.00
1275 (FC) NM-
.....275.00
1311 (FC) (CGC)
9.4.....550.00
ROMANTIC SECRETS (FAWCETT)
24 VF+.....40.00
ROY ROGERS
70 VF/NM.....55.00
166 (FC) VF+
.....160.00
RUDOLPH
1950 VG+.....50.00
1959-60 VF...50.00
RUFF & READY
4 NM.....85.00
5 NM-.....85.00
6 NM.....85.00
7 VF+.....55.00
11 VF/NM.....60.00
12 NM-.....75.00
981 (FC) VF/NM
.....75.00
SCAMP (DELL)
6 NM.....65.00
7 NM.....65.00
9 NM.....65.00
10 NM.....65.00
11 (CGC) 9.0...65.00
16 NM.....65.00
703 FC NM..110.00
777 FC NM...80.00
SCHOOL-DAY ROMANCES
1 VG+.....65.00
SCRIBBLY
4 VG.....100.00
SEA DEVILS
2 F.....85.00
5 F+.....65.00
13 VF/NM.....65.00
3 VF+.....55.00
17 VF/NM.....60.00
19 NM-.....75.00
20 VF+.....50.00
32 VF/NM.....40.00
SEA HUNT
5 VF.....60.00
6 VF/NM.....75.00
8 VF/NM.....75.00
9 VF/NM.....75.00
1041 (FC) NM-
.....100.00

SECRET AGENT
1 NM-.....135.00
SECRET ORIGINS (1961)
1 VF+.....425.00
SENSATION COMICS
44 F/VF.....195.00
56 VF-.....200.00
SENSATION MYSTERY
115 VF+.....265.00
SERGEANT BILKO
4 VG-.....60.00
5 VF/NM.....225.00
8 F/VF.....110.00
9 VF+.....160.00
10 VG/F.....70.00
11 VF/NM.....190.00
15 VF.....145.00
15 VG/F.....70.00
SERGEANT FURY
2 VG-.....55.00
7 VF/NM.....100.00
13 VG.....60.00
SERGEANT FURY ANNUAL
1 F/VF.....75.00
SERGEANT ROCK'S PRIZE BATTLE TALES
1 VG.....65.00
SEVENTY-SEVEN SUNSET STRIP
1066 (FC) VF-
.....75.00
1263 (FC) VF/NM
.....80.00
SHAGGY DOG
985 (FC) VF/NM
.....60.00
SHAZAM
8 NM.....40.00
SHERLOCK HOLMES (NEW ADVENTURES)
1169 (FC) VF-
.....100.00
SHMOO (AL CAPP)
1 VG.....80.00
5 VG.....50.00
SHOCK SUSPENSTORIES
3 F/VF.....150.00
SHORT RIBS
1333 VF.....45.00
SHOWCASE
8 F/VF.....4,500.00
18 F+.....325.00
22 VG.....650.00
29 VF-.....250.00
30 G/VG.....90.00
31 VG-.....65.00
34 G.....105.00
35 VG.....120.00
37 G/VG.....80.00
38 VG.....80.00
39 VG.....60.00
40 VG/F.....45.00
40 F/VF.....160.00
45 VG.....55.00
50 VF.....55.00
50 NM-.....85.00
52 F/VF.....35.00
55 VG+.....55.00
56 VF/NM.....120.00
60 VG/F.....70.00
60 VG.....55.00
61 VF/NM.....130.00
64 F/VF.....75.00
73 VF/NM.....100.00
73 NM-.....135.00
74 NM-.....85.00
74 (CGC) 9.2
.....150.00
75 VF+.....75.00
75 VF/NM.....85.00
78 VF/NM.....30.00
78 NM-.....55.00
83 VF/NM.....45.00
84 VF/NM.....45.00
SILVER SURFER
1 NM-.....525.00
2 VF/NM.....170.00
2 VF-.....125.00
3 VF-.....120.00
3 VF/NM.....145.00
4 F+.....160.00
4 F/VF.....240.00
5 VF-.....70.00
6 VF-.....60.00
7 VF/NM.....95.00
7 VF.....70.00
7 F/VF.....55.00
7 (CGC) 7.5...95.00
8 VF.....50.00
8 VF/NM.....60.00
9 NM-.....80.00
10 VF/NM.....65.00
11 VF.....40.00
11 NM.....75.00
12 VF.....40.00
13 VF.....40.00
14 NM-.....90.00
14 VF/NM.....70.00
15 VF.....40.00
16 VF/NM.....50.00
18 VF.....40.00
18 VF/NM.....50.00
SINISTER HOUSE OF SECRET LOVE
1 VF/NM.....140.00
2 NM.....60.00
SNAGGLEPUSS
4 VF-.....50.00
SNOOPER & BLABBER
1 VF/NM.....75.00
2 NM.....90.00
SOLAR (GOLD KEY)
2 VF-.....50.00
SPACE ACTION
1 G/VG.....100.00
1 VG+.....150.00
2 VG/F.....125.00
3 VG/F.....125.00
SPACE ADVENTURES
20 NM.....220.00

27 F+.....80.00
38 VF.....110.00
44 NM.....55.00
6 F+.....65.00
13 VF-.....75.00
SPACE FAMILY ROBINSON
2 VF.....80.00
2 VF/NM.....110.00
SPACE GHOST (GOLD KEY)
1 VG.....68.00
SPARKLER
100 VF+.....50.00
SPECIAL MARVEL EDITION
15 NM-.....60.00
SPECTACULAR SPIDER-MAN
1 9.4 (CGC)...125.00
1 NM.....45.00
SPECTACULAR SPIDER-MAN (MAGAZINE)
1 NM-.....95.00
2 NM.....140.00
2 VF-.....75.00
SPECTRE
2 VF/NM.....65.00
3 NM-.....90.00
3 NM-.....80.00
4 NM-.....80.00
5 VF.....50.00
5 NM-.....80.00
9 VF.....40.00
SPELLBOUND (TIMELY)
6 VF+.....220.00
27 VG+.....40.00
SPIN & MARTY
5 VF/NM.....70.00
9 VF/NM.....70.00
SPIRIT (QUALITY)
3 VG.....75.00
3 NM-.....300.00
4 VF-.....160.00
5 VF/NM.....200.00
6 VG/F.....60.00
SQUA-TRONT
2 NM.....50.00
STAMP COMICS
1 VF-.....150.00
7 NM.....140.00
STAR SPANGLED COMICS
100 VG-.....75.00
STAR SPANGLED WAR STORIES
9 VG.....50.00
25 F/VF.....95.00
36 F/VF.....70.00
67 F/VF.....65.00
74 VF+.....65.00
75 VF.....60.00
130 VF.....60.00
136 VF.....60.00
145 NM.....70.00
STAR TREK
1 VF-.....300.00
1 VF+.....325.00
2 VF.....175.00
2 NM.....300.00
3 VF/NM.....170.00
4 NM.....210.00
5 NM-.....200.00
6 NM-.....150.00
7 F+.....50.00
8 VF+.....100.00
9 NM-.....150.00
10 NM-.....90.00
11 NM.....100.00
12 VF.....55.00
13 VF/NM.....70.00
14 VF/NM.....70.00
16 VF/NM.....70.00
17 NM-.....90.00
18 VF-.....50.00
18 VF/NM.....70.00
19 NM.....95.00
20 NM-.....95.00
21 NM-.....65.00
22 NM-.....65.00
23 NM.....75.00
24 NM-.....75.00
25 VF/NM.....50.00
26 VF/NM.....50.00
27 NM.....75.00
28 NM.....75.00
30 NM-.....65.00
STAR WARS
1 NM.....50.00
1 9.6 (CGC)...295.00
107 NM.....70.00
STARTLING TERROR TALES
(Vol 2) #11 VF/NM
.....175.00
STEED AND MRS. PEEL (GOLD KEY)
1 NM.....280.00
STORIES BY FAMOUS AUTHORS
8 VF/NM.....175.00
STRANGE ADVENTURES
1 F+.....950.00
2 VG+.....240.00
3 F/VF.....495.00
10 F-.....190.00
14 G.....50.00
15 G/VG.....75.00
17 VG.....95.00
45 VF+.....265.00
47 G/VG.....50.00
63 VF+.....135.00
70 VF-.....120.00
83 F-.....35.00
87 F/VF.....75.00
148 VF+.....45.00
164 NM-.....55.00
184 NM-.....130.00
190 NM-.....160.00
195 NM-.....85.00
205 NM-.....125.00
205 VF-.....80.00
206 VF/NM..55.00
214 VF/NM..40.00
215 VF/NM..40.00

STRANGE MYSTERIES
17 NM-.....38.00
STRANGE STORIES OF SUSPENSE
5 F+.....150.00
STRANGE SUSPENSE STORIES
21 F+.....80.00
30 VF+.....60.00
34 VG+.....80.00
53 VF/NM.....110.00
75 F+.....45.00
STRANGE TALES
10 F/VF.....285.00
27 VF/NM.....245.00
41 F/VF.....110.00
65 VF/NM.....150.00
68 VG+.....45.00
76 VG-.....45.00
77 VG/F.....45.00
84 F/VF.....110.00
88 F.....50.00
92 F-.....50.00
98 F+.....75.00
102 VG.....65.00
103 F.....80.00
103 VG/F.....65.00
104 VG/F.....65.00
104 VF-.....165.00
104 F+.....90.00
105 F+.....95.00
105 VF/NM..250.00
106 F-.....50.00
106 F/VF.....100.00
108 F-.....50.00
110 VF-.....675.00
110 VG.....200.00
111 VF-.....220.00
111 VG.....55.00
112 F+.....45.00
114 VF/NM..325.00
114 VG/F.....75.00
115 VF/NM..425.00
115 F+.....150.00
115 VG/F.....100.00
116 F+.....45.00
119 VF-.....70.00
121 VF/NM..40.00
122 VF/NM..40.00
125 VF+.....45.00
128 VF/NM..40.00
130 NM-.....55.00
130 VF/NM..40.00
132 NM-.....55.00
139 NM-.....45.00
147 NM-.....40.00
148 VF/NM..45.00
150 NM-.....40.00
STRANGE TALES OF THE UNUSUAL
6 VF/NM.....135.00
STRANGE TERRORS (ST JOHN)
1 VF-.....300.00
STRANGE WORLDS (MARVEL)
2 F/VF.....220.00
3 VG.....80.00
5 F/VF.....130.00
STUMBO TINYTOWN
3 VF/NM.....50.00
SUB-MARINER
1 VF+.....100.00
1 VF/NM.....125.00
SUGAR & SPIKE
26 VG-.....45.00
78 NM-.....70.00
78 VF.....45.00
79 VF.....45.00
83 VF/NM.....40.00
85 VF/NM.....50.00
91 VF/NM.....35.00
95 VF/NM.....35.00
SUPER MAGICIAN COMICS, VOL. 2
9 VG/F.....55.00
SUPERBOY
12 F/VF.....300.00
14 F/VF.....300.00
15 G/VG.....90.00
37 VF/NM..220.00
52 VG+.....50.00
53 VG+.....50.00
54 VG+.....50.00
57 VF.....110.00
57 F/VF.....85.00
58 VG+.....40.00
59 VF+.....120.00
63 F/VF.....70.00
68 G/VG.....85.00
83 VF+.....65.00
86 F/VF.....75.00
86 VF+.....110.00
89 F/VF.....140.00
89 VF-.....85.00
90 VF-.....50.00
96 VF+.....45.00
100 NM-.....200.00
115 NM-.....50.00
138 VF+.....50.00
165 NM.....40.00
SUPERBOY ANNUAL
1 F/VF.....95.00
SUPERCAR
1 VF.....160.00
SUPERMAN
7 F/VF.....1,500.00
10 VF.....1,995.00
19 F.....500.00
21 VG/F.....350.00
22 VG+.....340.00
27 VF-.....695.00
30 VF.....1,400.00
31 F+.....395.00
32 F-.....295.00
33 VG/F.....275.00
39 VF/NM..795.00
48 VF-.....460.00
49 VG.....160.00
62 VF+.....450.00
74 VF.....360.00
74 G-.....50.00

81 F/VF.....275.00
82 F/VF.....240.00
82 VG.....100.00
97 F+.....160.00
97 VF.....250.00
108 VG/F.....100.00
109 G/VG.....60.00
110 VF/NM..295.00
110 F.....110.00
113 VF-.....180.00
114 VF-.....180.00
115 VG+.....75.00
118 F/VF.....145.00
119 VF/NM..245.00
120 VG/F.....75.00
133 VF+.....140.00
133 VG/F.....50.00
134 F.....60.00
140 VG.....45.00
142 VF.....100.00
149 VF+.....125.00
156 VF+.....70.00
160 VF-.....50.00
166 VF.....45.00
183 F/VF.....35.00
184 VF/NM....42.00
187 NM.....80.00
190 VF/NM....45.00
191 NM-.....55.00
194 VF/NM....45.00
197 VF/NM....55.00
198 NM-.....55.00
199 F+.....95.00
199 F-.....60.00
206 NM.....50.00
212 VF/NM....40.00
232 NM-.....40.00
232 NM.....50.00
232 VF/NM....35.00
239 VF/NM....40.00
SUPERMAN ANNUAL
3 F-.....80.00
3 F+.....110.00
4 VF-.....145.00
5 VG+.....45.00
6 F+.....65.00
6 VF+.....125.00
8 VF-.....70.00
SUPERNATURAL THRILLERS
5 VF/NM.....40.00
SUPERSNIPE COMICS (VOL 3)
2 NM-.....270.00
SUSPENSE
4 VF-.....140.00
11 VF/NM....145.00
24 VF+.....130.00
SWAMP THING
1 NM.....150.00
1 NM-.....120.00
1 VF/NM.....100.00
1 VF.....75.00
1 VF/NM.....95.00
2 NM.....50.00
SWING WITH SCOOTER
1 F/VF.....40.00
TALES FROM THE CRYPT
20 F/VF.....500.00
21 F/VF.....395.00
21 G/VG.....130.00
25 G-.....45.00
36 F+.....140.00
39 F-.....100.00
44 VF-.....225.00
TALES OF SUSPENSE
1 F/VF.....900.00
3 F+.....225.00
10 VG.....65.00
12 VG.....55.00
12 F/VF.....160.00
14 F.....95.00
20 G.....30.00
21 VG.....45.00
22 VG.....45.00
22 VG-.....35.00
25 F-.....60.00
25 F/VF.....135.00
26 F/VF.....95.00
27 VG/F.....45.00
28 VF.....125.00
29 VF+.....125.00
34 VG.....40.00
34 F.....55.00
35 VF.....150.00
36 VG+.....45.00
36 VF/NM....155.00
38 VG+.....45.00
40 VG+.....225.00
40 VG.....200.00
41 G.....55.00
41 G/VG.....80.00
45 VG-.....60.00
46 VF/NM....225.00
52 VF-.....100.00
53 VF/NM....125.00
57 VF.....125.00
57 VF/NM....160.00
58 VG-.....50.00
59 VF+.....200.00
59 VF/NM....240.00
61 VF+.....60.00
63 VF/NM....195.00
65 VF+.....110.00
65 F/VF.....80.00
65 F-.....40.00
65 F-.....42.00
66 VF-.....95.00
74 NM.....50.00
80 VF/NM....40.00
TALES OF WELLS FARGO
1113 (FC) VF-
.....60.00
1215 (FC) NM
.....95.00
TALES TO ASTONISH
14 VG+.....65.00
23 F-.....60.00
31 VG+.....40.00
33 VG/F.....45.00
33 F+.....75.00
42 F.....75.00
45 VF/NM....150.00
48 VG/F.....40.00
49 NM-.....225.00

53 VF.....70.00
54 VF/NM....95.00
60 F-.....50.00
90 NM-.....50.00
91 VF/NM....40.00
93 VF/NM....50.00
100 NM-.....60.00
101 VF+.....50.00
TAMMY TELL ME TRUE
1233 (FC) NM/M
.....80.00
TARZAN
2 NM-.....575.00
8 NM.....340.00
10 VF/NM....275.00
12 F-.....60.00
13 VG/F.....50.00
14 F+.....80.00
19 NM-.....200.00
20 NM-.....200.00
23 F+.....55.00
31 F/VF.....55.00
34 VF.....70.00
35 VF.....70.00
37 F+.....40.00
40 F/VF.....55.00
41 VF+.....50.00
45 VF.....45.00
46 NM-.....75.00
50 VF.....45.00
51 VF+.....50.00
TARZAN'S JUNGLE ANNUAL (DELL GIANT)
4 VF/NM.....85.00
TASMANIAN DEVIL
1 VF.....120.00
TEEN TITANS
9 NM-.....50.00
21 VF/NM....40.00
TERRYTOONS (ST. JOHN)
81 VF+.....60.00
TESSIE THE TYPIST
13 VG/F.....65.00
TEX RITTER WESTERN (FAWCETT)
13 F/VF.....60.00
THING
16 VG+.....75.00
THIS IS SUSPENSE (CHARLTON)
23 VF/NM....175.00
THOR
132 NM-.....55.00
141 NM-.....45.00
154 NM-.....35.00
127 NM.....75.00
128 VF/NM....50.00
130 VF+.....45.00
130 NM.....75.00
132 VF+.....40.00
132 NM-.....55.00
134 VF+.....40.00
134 VF/NM....50.00
136 NM-.....55.00
138 NM.....65.00
139 VF+.....40.00
140 NM-.....55.00
141 NM.....50.00
150 NM.....50.00
153 NM-.....45.00
155 NM.....45.00
156 NM-.....45.00
158 VF+.....55.00
158 VF/NM....65.00
165 NM-.....65.00
165 VF/NM....45.00
166 NM-.....55.00
THOR ANNUAL
2 VF+.....45.00
2 VF/NM.....50.00
THREE STOOGES (ST. JOHN)
6 F+.....135.00
THREE-D FEATURES/JET PUP
1 VF-.....175.00
1 F.....120.00
THRILLING COMICS
52 F/VF.....150.00
63 VF+.....250.00
THUMPER
243 (FC) F+..45.00
THUNDER AGENTS
1 VF-.....110.00
10 NM-.....55.00
11 NM-.....50.00
TICK (1ST PRINT)
1 NM.....45.00
TILLIE THE TOILER
184 VF+.....80.00
TOM CORBETT SPACE CADET
11 VF/NM.....60.00
421 (FC) VF/NM
.....80.00
TOM MIX (FAWCETT)
1 VG+.....200.00
1 VF/NM....750.00
2 NM-.....375.00
3 VF+.....200.00
6 (CGC) 8.0...225.00
6 VF+.....165.00
7 NM.....250.00
8 NM-.....230.00
11 NM-.....190.00
27 VF/NM....100.00
35 VF+.....80.00
TOM TERRIFIC
1 VG+.....52.00
TOMAHAWK
6 VF/NM.....210.00
10 F/VF.....135.00
12 F+.....75.00
13 VG+.....55.00
16 F/VF.....95.00
83 NM-.....45.00

TOMB OF DRACULA
1 NM-.....120.00
1 VF.....75.00
1 VF/NM.....95.00
10 VF/NM....45.00
TOP CAT (DELL/GOLD KEY)
4 NM.....75.00
5 VF/NM.....55.00
6 NM.....55.00
9 NM.....55.00
TOR (ST. JOHN)
5 F+.....45.00
TRUE SWEETHEART SECRETS
5 F/VF.....40.00
TUBBY
444 (FC) VF+..90.00
TUROK
5 VG/F.....50.00
6 VF/NM....125.00
13 NM-.....100.00
14 VF/NM....75.00
15 F/VF.....50.00
16 VF/NM....75.00
17 VF-.....60.00
18 VF+.....70.00
19 NM-.....100.00
19 F/VF.....50.00
20 VF/NM....75.00
22 VF/NM....55.00
26 VF/NM....55.00
35 NM.....55.00
36 NM.....55.00
38 NM.....55.00
48 NM.....45.00
TWILIGHT ZONE
4 NM.....60.00
6 NM-.....50.00
14 NM.....45.00
01-860-207 VF
.....55.00
12-860-210 NM
.....95.00
12-860-210 VF-
.....50.00
1288 (FC) F+..50.00
TWO FISTED TALES
20 VG.....75.00
22 VF+.....200.00
27 VF.....110.00
37 F/VF.....70.00
39 F+.....55.00
40 VF.....90.00
ULTIMATE SPIDER-MAN
1 NM.....75.00
UNCANNY TALES
14 VF/NM....200.00
14 VG+.....65.00
49 VG/F.....40.00
54 VF/NM....100.00
UNCANNY TALES (ATLAS)
46 VG/F.....40.00
49 VG/F.....40.00
UNCLE MILTY
2 VF+.....195.00
UNCLE SCROOGE
24 F+.....60.00
UNCLE SCROOGE & DONALD DUCK (GOLD KEY GIANT)
30026-508 NM-
.....80.00
UNCLE SCROOGE (FOUR COLOR)
386 VG+.....200.00
386 F/VF.....550.00
386 VF/NM..900.00
456 VG+.....130.00
495 VG.....90.00
UNCLE SCROOGE (REG. SERIES)
4 VG-.....60.00
15 F/VF.....85.00
16 VF/NM....135.00
18 F/VF.....85.00
22 VF+.....95.00
37 NM.....125.00
40 NM.....115.00
41 VF/NM....75.00
44 NM.....100.00
46 NM-.....95.00
47 NM.....100.00
51 NM-.....95.00
64 NM.....110.00
69 VF+.....55.00
73 VF/NM....65.00

UNDERGROUND

(BEST BUY COMICS)
1 (1st Print) NM
.....30.00
DEATH RATTLE
1 (1st Print) VF/NM
.....45.00
DESPAIR
1 VF/NM.....55.00
FRITZ THE CAT
1ST PRINT VF/NM
.....195.00
HEAD COMIX, R CRUMB
2ND PRINT VF/NM
.....90.00
HOME GROWN/CRUMB -2ND PRT
1 NM.....45.00
INSECT FEAR
1 F+.....95.00
1 VF+.....150.00
MAN FROM UTOPIA
8 NM.....45.00
MOTOR CITY COMICS/ 3RD PRT
1 NM.....45.00

MR. NATURAL
1 (1st Print) NM
.....125.00
ROWLF
1 (1st Print) NM
.....90.00
1 (1st Print) VF
.....50.00
2 (1st Print) NM
.....75.00
SLOW DEATH
1 (1st Print)
VF/NM.....60.00
3 (1st Print) NM-
.....30.00
TALES FROM THE PRAGUE
1 NM.....35.00
TALES OF TOAD
1 VF+.....100.00
1 NM.....150.00
2 NM.....38.00
TEEN HORIZONS OF SHANGRI LA
1 (1st Print) NM
.....30.00
UNEEDA COMIX
1 NM.....30.00
UP FROM THE DEEP
1 (2ND PRINT) NM
.....40.00
XYZ COMICS, 1ST PRINT
1 VF/NM.....35.00
YELLOW DOG
VOL. 2 13 NM
.....45.00
YOUR HY-TONE COMIX
1 NM.....65.00

UNDERWORLD TRUE CRIME
1 VF+.....275.00
2 F.....120.00
UNEXPECTED
8 G/VG.....45.00
40 VG+.....175.00
41 VF.....195.00
41 VF-.....220.00
42 VG-.....55.00
43 VG.....120.00
48 VG/F.....40.00
57 VF.....100.00
60 F/VF.....80.00
64 F+.....50.00
66 NM-.....135.00
76 VF.....50.00
86 NM.....50.00
87 VF/NM....40.00
UNKNOWN WORLDS (ACG)
6 VF+.....60.00
9 VF+.....60.00
9 VF/NM.....75.00
UNTOUCHABLES
1237 (FC) F-..60.00
12-879-210 VF/NM
.....80.00
UNUSUAL TALES
3 VF.....50.00
3 F/VF.....40.00
4 NM.....85.00
VACATION IN DISNEYLAND
1025 (FC) F/VF
.....100.00
VALOR
1 VG.....50.00
2 VG.....40.00
4 F.....40.00
5 F-.....35.00
VAMPIRELLA (WARREN)
1 G/VG.....50.00
2 NM.....170.00
7 VF/NM.....125.00
7 VF/NM.....75.00
9 VF/NM.....75.00
9 NM-.....95.00
100 VF-.....50.00
VAMPIRELLA (WARREN) ANNUAL
1972 F+.....100.00
VAULT OF HORROR
21 G+.....40.00
24 F.....120.00
36 VG.....50.00
15 VG.....140.00
16 VG.....110.00
19 F+.....160.00
VIC VERITY
3 VF-.....50.00
WAGON TRAIN
4 VF+.....45.00
(FC) 1019 NM-
.....75.00
895 (FC) F+..45.00
971 (FC) VF+..55.00
WALT DISNEY COMICS & STORIES
1 3.0 (CGC)
.....2,995.00
2 VG.....1,250.00
4 FR+.....80.00
10 G.....90.00
11 (CGC) 4.0
.....185.00
16 VG/F.....165.00
18 G.....60.00
19 VG.....110.00
20 VG.....110.00
21 VG/F.....140.00
23 VG.....100.00
24 F.....150.00
25 VG.....100.00
26 VF.....325.00
27 VG.....100.00
28 VG+.....110.00
30 F+.....175.00
31 F/VF....1,600.00
32 G+.....150.00
33 VG (CFO)..75.00
34 VG.....160.00

36 F-.....200.00
37 VG.....75.00
38 VG.....90.00
41 F-.....100.00
52 VG.....55.00
53 VG.....55.00
54 F.....75.00
55 VG+.....60.00
56 VG.....50.00
58 VG.....50.00
63 VG+.....55.00
65 VG/F.....60.00
68 VG+.....50.00
73 F/VF.....90.00
76 F.....50.00
80 F/VF.....90.00
81 F/VF.....80.00
84 F/VF.....80.00
100 VG/F.....40.00
106 F/VF.....65.00
108 VF/NM....95.00
113 NM.....60.00
133 F/VF.....40.00
136 NM.....90.00
140 F+.....60.00
168 NM.....60.00
197 NM.....55.00
WAR AGAINST CRIME
2 VF/NM.....290.00
WARLOCK
1 NM.....40.00
WEB OF EVIL
9 G/VG.....55.00
14 VG.....50.00
19 F.....70.00
WEB OF MYSTERY
6 F-.....70.00
WEIRD FANTASY (VOL. 1)
15 F/VF.....250.00
16 F+.....175.00
16

BACK ISSUES

CBG's weekly nostalgia celebration!

*"At **CBG**, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"*

Artist identification

Do you know the *TBG* cover artists of yore?
See Page 36

The creators, the characters, and the series people are STILL talking about today!

FLASHBACK

10 years ago

Carnage had a cameo first appearance in *Amazing Spider-Man* #360 (Mar 92) in "Death Toy," written by **David Michelinie** and drawn by **Chris Marrinan**. By the actual month of March (as opposed to the advance calendar comprising cover dates), Marvel announced it was sending #361 and #362 (by Michelinie, **Mark Bagley**, and **Randy Emberlin**) back to press to satisfy demand for those issues.

15 years ago

DC's version of Captain Atom first appeared in *Captain Atom* #1 (Mar 87), written by **Cary Bates** and drawn by **Pat Broderick**.

20 years ago

Cloak & Dagger made their debut in *Spectacular Spider-Man* #64 (Mar 82).

25 years ago

Though the musical group was later to make other comics appearances, it was in *Howard the Duck* #12 (Mar 77) that Kiss made its first appearance in comics' four-color pages. The issue was written by **Steve Gerber** and drawn by **Gene Colan**.

30 years ago

The Beast made his first appearance in his changed furry form in *Amazing Adventures* #11 (Mar 72).

40 years ago

Felix Faust first appeared in *Justice League of America* #10 (Mar 62).

55 years ago

The first black comic-book title appeared with *Negro Heroes* (Spr 47).

60 years ago

The Tough Kid Squad made its debut in, yes, *Tough Kid Squad* #1 (Mar 42).

When comics got religion

A quick survey of religious comics

By **Michelle Nolan**

Tyndale House's economically daring entry into the field of religious comics is bound to bring back memories of middle-aged collectors for whom spirituality and super-heroes were often both part of their comic-book reading.

Until the Fleming H. Revell Company's venture into religious comics with its Spire Christian line of the 1970s and '80s, four-color devotion had been almost entirely the domain of the Roman Catholic Church.

As detailed by John Jackson Miller in ***CBG*** #1473, well-known religious publisher Tyndale House hopes to crack the direct-only market with its series adapting the best-selling "Left Behind" concept by Jerry Jenkins and Tim Lahaye. If Tyndale House succeeds, it will mark a comic-book milestone.

Other than M.C. Gaines' successful (and non-evangelical) *Picture Stories from the Bible* series in the 1940s, religious comics have rarely hit newsstands, much less sold well. But Catholic schools of the 1940s and '50 s were awash in religious titles, displaying an open-minded, ahead-of-their-time use of what became a nifty educational tool. One of the Catholic titles, *Treasure Chest*, even survived into the early '70s.

If *Treasure Chest of Fun and Fact* — as it was officially known during its run of about 500 issues from 1946 to 1972 — was ever sold on the newsstands, even hardcore collectors are not aware of it. *Treasure Chest* didn't carry a price on the cover, although subscriptions were available. But it joined the industry in a different way: *Treasure Chest* carried the Comics Code symbol beginning with 1955 issues.

It seemed to be a true oddity: a comic book sanctioned by the Catholic Church carrying the Code symbol. The title seldom, if ever, contained anything that would not have passed the Comics Code administrators.

Treasure Chest contains plenty of worthwhile Americana — not to mention wonderful Reed Crandall art in many 1960s issues — but the title was almost entirely ignored by collectors young and old who sought out back issues in the 1950s and '60s at second-hand stores.

How many people have a rate card for school administrators? A 1956 issue of Treasure Chest carries such a card, which reveals that multiple copies of *Treasure Chest* may be ordered for 6½¢ cents apiece — meaning a class of 30 would need to pay only $1.95 for *Treasure Chest*, which appeared every other week during the school year. There were 20 issues for each full school year, so the budget for a class of 30 for an entire year was a grand total of $39! Many Catholic schools ordered it, but the question remains whether the periodical was even available in public schools or non-religious private schools.

Treasure Chest was clearly king of the religious comics, but there were more than 300 other religious issues in the 1940s and 50's, including *Topix* (1942-52) from the prolific Catechetical Guild, and the obscure *Heroes All Catholic* (1943-48), along with *Catholic Comics* from Catholic Publications. The Guild also published more than two dozen one-shots during the late 1940s through the scarce *Red Iceberg* title in 1960.

Collectors have long been intrigued by titles that mixed religion and politics, such as *Is This Tomorrow?, Blood Is the Harvest*, and *If the Devil Would Talk*, along with far more typically tame material such as *Call from Christ, Know Your Mass*, and *Mary's Greatest Apostle*. All of these have merit for the collector.

The big question is: Do any religious comic-book completists exist? There are a fair number of collectors who have gathered more exotic or "Good Art" titles, but far fewer — if any — who have tried to collect all of the more than 800 religious comics.

Most Catholic religious comics tried to teach by both fictional and factual example, rather than by heavy-handed dogma. They tried hard to appeal to both boys and girls and usually featured a heavy dose of sports, still a major factor in parochial school life, just as it was in the days of *Treasure Chest*.

In fact, in the May 16, 1950, issue of *Treasure Chest*, a six-page instructional story urged, "Girls! Let's Play Softball" — complete with an introduction that said, "Softball is a game girls can play almost as well as boys. Although it demands skill and speed, it is less taxing physically than regular baseball." (Tell that to the Major League baseball players who have struck out against top female pitchers in exhibitions!)

Treasure Chest featured Chuck White, perhaps the longest-running athletic hero in comic-book history. He passed through high school and college and eventually wound up as a newspaper reporter with an interest in both the on-field and off-field problems of young people.

One of the best comics with religious themes — though it was billed as "a magazine pledged to fight race prejudice, discrimination and all other forms of fascism in North America" — was the obscure but intriguing four-issue run of *The Challenger* in 1946, published by Interfaith Committee of Protestant Digest. The 19-year-old Joe Kubert contributed an 18-page story entitled "The Golem" in #3 and a 10-page history of Mexican hero Emiliano Zapata in #4; he also had work in #2. These comics, which carried a 10¢ price tag and apparently were circulated on newsstands, carried the logo of racial brotherhood from the Challenger Clubs of America, not a well-known organization. *The Challenger* was loaded with stories of combating race prejudice: brave tales that must have been highly controversial at the time. ✦

INSIDE THIS SECTION

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Slogging through the swamp

Artist John Totleben continues collaborations

Catching Up with John Totleben

By **Mike Baron**

Illustrator John Totleben is perhaps best known for his award-winning run on *Saga of The Swamp Thing* with fellow illustrator Steve Bissette and writer Alan Moore. Totleben was most active in the mid-'80s, before encroaching *retinitis pigmentosa*, the result of a condition known as Usher Syndrome Type II, began to claim his eyesight. John still works, but at a somewhat reduced pace.

Totleben was born in 1958 in Erie, Pa., where he lives today with wife Michelle and two daughters, Brianna Grace and Summer Rose. Totleben graduated from Technical Memorial High School in 1976. In 1977, he moved to Dover, N.J., to attend the Joe Kubert School of Cartoon and Graphic Arts, where he hooked up with like-minded artists Tom Yeates, Steve Bissette, Rick Veitch, and Tim Truman.

Totleben's first professional work was done for publisher and packager Harry "A" Chesler. Chesler (who adopted "A" as his middle name because he felt it gave him an added air of distinction) had opened his comic-book studio — one of the earliest — in 1936, producing material for a variety of comic-book companies and providing opportunities for young artists like Jack Cole, Charles Biro, and many others.

"Joe Kubert steered me to Harry when he was looking for someone to illustrate the *Rubaiyat of Omar Khayyam*. When I met Harry he was in his early 80s. He became my *de facto* grandfather. Both my parents' fathers died before I was born, so he sort of filled that role. He was real opinionated. He had a keen visual sense. He could spot a dud in a second. He'd get these little projects going, like the *Rubaiyat*, and I think they sustained him in his final years."

Following *Swamp Thing*, Totleben's most notable achievement was pencilling and inking six issues of *Miracleman* written by Alan Moore for Eclipse. In 1985, Totleben teamed with Bissette to publish *Taboo*, a hard-edged horror anthology that is a much-sought-after collector's item today.

Totleben works in a studio in Erie that he reaches by bus daily. "My most recent work was *Ultimate Marvel Team-Up* #10, Spidey and Man Thing.

"In the past year, I've inked over Tom Yeates' pencils on *Universe X: Cap* and *Universe X: Beasts* stuff. That's how I kind of got in touch with Marvel. Yeates got me to do the *Universe X* stuff, but it was Brian Bendis who dragged me into the *Ultimate Marvel Team-Up* book and the work I did on that led to my current gig, doing a 12-page ditty featuring The Beast for *X-Men Unlimited*. It takes me so long to do this stuff, I wish I could work faster, but I guess I should be happy I can work at all.

"My eyesight has gotten worse over the years. I still see well enough; it just takes longer. Sometimes, I use magnification. RP is actually cell death, is what it is: the clumping of pigments in the retina that blocks out peripheral vision. There are good days and bad days with this condition, as well. Sometimes, my vision is a little blurrier than normal; sometimes the ol' eyeballs just plain hurt (imagine a sinus headache right inside your eyeballs) and it gets a bit too uncomfortable to sit down and look at anything, much less draw something.

"Fortunately, I can still manage to keep it together enough to keep cracking at the board most of the time. Hopefully, I'll be able to continue to do so for some time to come. That's the plan, anyway.

"I stopped driving eight years ago. I probably should have stopped long before that. On sunny days the glare is practically unbearable for me — even with shades on!

"I suppose I should mention that Alan Moore and I have been working up a new comics project called *Pearl of the Deep* for a couple years now. It's an undersea pulp-fantasy kind of thing featuring a female character, Pearl, and we've been knockin' it together bit by bit, but he's been so busy with his other commitments that he hasn't had time to really focus on it just yet. I think it's going to happen fairly soon, because there's interest in Hollywood — and, when there's interest in Hollywood, things happen." ✦

IN BRIEF ...

Patty Cake collected twice

Slave Labor will collect Scott Roberts' *Patty Cake* in a two-volume set in March. *Patty Cake Vol. 1: Sugar and Spice ... Mostly Spice* collects the first three issues published by Roberts under the Permanent Press imprint, while *Patty Cake Vol. 2: Everything Nice* collects #4-6 of the series, along with previously unpublished material. Each 112-page book retails for $13.95.

Simpsons set free in March

Bongo's latest collection of *Simpsons Comics*, *Simpsons Unchained*, is scheduled to ship in March. The 176-page trade paperback collects *Simpsons Comics* #36-42 and retails for $14.95.

A collected Rose

Jeff Smith and Charles Vess' three-issue mini-series, *Rose*, will be collected by Cartoon Books in March. The 160-page trade paperback focuses on the teen-age adventures of the *Bone* character that would later become Gran'ma Ben. She must face a dragon who has laid siege to the small towns of the Northern Valley. The book retails for $19.95.

Get the third Beat

The third volume of Chris Yambar's *The Complete Mr. Beat* is scheduled to ship in March from Comics Library International. The 152-page trade paperback retails for $17.95 and contains a CD with the Mr. Beat theme.

BIRTHDAYS and INDUSTRY EVENTS

Mon 25 FEB

CBG #1478 ships — featuring Marvel's 2002 plans.

Born on this date:
Arnold Roth (1929)
Rick Geary (1946)
Phil Lasorda (1960)

Tue 26 FEB

Born on this date:
Ron Aiken
Ric Estrada (1928)
David Boswell (1953)
Karen Berger (1958)
Jeffrey Butler (1958)

Wed 27 FEB

Born on this date:
Lisa Patrick
Norm Breyfogle (1960)
Jeff Smith (1960)
Andy Kubert (1962) – **40** years ago
Eiwin Mark (1969)

New Comics Day! Scheduled to ship:

Dark Horse: *Groo: Death & Taxes* #3, *Lone Wolf & Cub* Vol. 18

DC: *Batman* #600, *Divine Right* Book One TPB, *Mad* #415, *Starman: A Starry Knight* TPB

Image: *Agency* #6, *Red Star* #8

Marvel: *Blade: Duel with Dracula* TPB, *Essential Ant-Man*, *Howard the Duck* #2, *X-Force* #125

Thu 28 FEB

Born on this date:
Joe Brozowski (J.J. Birch)

Feb. 29

Born on this date:
Nelson Yomtov
Wendi Lee (1956)

Fri 1 MAR

Born on this date:
Tom Orzechoswki
William M. Gaines (1922) – **80** years ago
Joyce Brabner (1952) – **50** years ago
Ralph Ellis Miley (1956)
George Kochell (1957) – **45** years ago

Sat 2 MAR

Born on this date:
Theodor Seuss Geisel (1904)
Mark Evanier (1952) – **50** years ago
Kevin Farrell (1956)

Sun 3 MAR

Born on this date:
Max Allan Collins (1948)
Dan Mishkin (1953)

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ADVENTURES INTO TERROR
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31 VF 180.00
32 VF/NM 290.00
33 PMT NM- 160.00
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37 VF+ 160.00
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38 VF- 125.00
38 VF+ 160.00
38 VF 150.00
41 VF+ 270.00
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43 VF/NM 180.00
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58 VF+ 100.00
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97 NM- 190.00
98 VF+ 135.00
100 NM- 390.00
102 VF/NM 150.00
102 NM- 180.00
121 VF+ 170.00
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2 VF 500.00
3 Green River VF+ 520.00
4 VG- 240.00
5 F/VF 150.00
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7 VF+ 180.00
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8 VF 160.00
9 F/VF 130.00
10 VFNM 270.00
11 VF+ 250.00
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12 VF 110.00
14 VF 100.00
15 Green River NM- 450.00
15 VF+ 150.00
15 VF 120.00
16 VF- 100.00
18 White Mountain VF+ 200.00
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20 Winnipeg Copy NM- 130.00
27 White Mountain VF+ 100.00

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3 Glue on CF F+ 3,000
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11 File Copy NM/M 120.00
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15 File Copy NM 100.00
17 File Copy NM+ 110.00
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12 F+ 140.00

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11 File Copy NM+ 110.00

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31 NM 270.00
57 VF 110.00

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1 1 IN TR BC VF- 600.00

BLACK KNIGHT
2 VF- 500.00
3 VF- 375.00

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6 VG 110.00
13 F- 120.00
14 F/VF 150.00
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26 F+ 150.00
27 G+ 100.00
V2 #4 VG/F 100.00
V2 #5 Spokane VF 765.00

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16 VG+ 120.00
21 VG/F 140.00

BLACKHAWK
47 F/VF 130.00

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9 VG- 220.00

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12 LCF VG+ 475.00
15 F 400.00
15 VG/F 300.00

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51 F 400.00
55 SLT C/T F+ 375.00
55 G+ 110.00
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5 VF 170.00
7 1 in SPS VF 150.00

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19 VG/F 140.00
20 F+ 180.00
24 F/VF 165.00
25 River City VF+ 470.00
27 VG+ 100.00

BUGS BUNNY CHRISTMAS FUNNIES
7 VF+ 150.00

BULLETMAN
10 G+ 100.00

BULLSEYE
11 VG- 130.00

BUSTER CRABB
2 NOC VG/F 100.00

BUZ SAWYER
1 F/VF 100.00

CAMPUS ROMANCES
3 VF- 130.00

CAPTAIN ACTION
1 NM 110.00

CAPTAIN AERO
15 F+ 400.00
25 Dustshadow F/VF 350.00

CAPTAIN AMERICA
7 Ltr F+ 2,000.00
23 Chunk out 1 pg, glue at spine VG- 550.00
44 G/VG 390.00
45 PC out FC VG+ 425.00
52 Ltr VG+ 450.00
58 Chip FC VG+ 400.00

CAPTAIN AMERICA (MARVEL)
100 VF/NM 350.00
100 Mass Copy NM- 800.00
109 NM 110.00

CAPTAIN EASY
11 Rockford Copy VF 110.00

CAPTAIN MARVEL
3 1PC TP FC, CF C/T, VG 400.00
5 F+ 700.00
5 Slt C/T VG/F 320.00
17 F/VF 420.00
20 Miniature Poor VG 600.00
24 VF 425.00
25 VF 525.00
29 F+ 275.00
32 F/VF 260.00
33 F 110.00
40 F+ 160.00
51 VF/NM 250.00
52 VF- 150.00
53 VF- 150.00
69 VF 140.00
80 F+ 175.00

CAPTAIN MARVEL JR.
6 (R) VF 325.00
12 VG- 105.00
20 LCF F+ 150.00

CAPTAIN MARVEL STORY BOOK
3 F/VF 190.00

CAPTAIN MIDNIGHT
27 VG+ 100.00
57 VF- 120.00

CAPTAIN ROCKET
1 F- 120.00

CAPTAIN SCIENCE
1 G+ 125.00
2 F/VF 220.00
2 F+ 200.00
4 VF 650.00
5 River City VG/F 300.00

CAPTAIN SINBAD
1 File Copy NM 100.00

CAPTAIN VIDEO
6 Mohawk F/VF 400.00

CASEY JONES
FC915 File Copy NM 100.00

CATMAN
21 Penn VF- 900.00
30 VG+ 350.00
30 G- 100.00

CAVE GIRL
11 VF- 260.00
13 VF- 210.00

CEREBUS
1 F- 400.00
1 Counterfeit NM- 150.00
2 F- 200.00
3 F+ 200.00
4 VF+ 200.00
8 NM+ 150.00
9 NM+ 150.00
12 NM+ 100.00
13 NM+ 100.00
14 NM+ 100.00
15 NM+ 100.00

CHALLENGERS OF THE UNKNOWN
4 VG+ 160.00
7 VG 120.00
10 F 110.00
16 VF 120.00
18 VF 120.00

CHAMBER OF CHILLS
24 VG/F 120.00
11 File Copy NM- 280.00
19 VG/F 110.00
2 River City, SM PC OUT VF+ 180.00

CHAMPIONS
2 VG/F 500.00
9 Ltr F+ 1,500.00

CHOICE
1 VG 290.00
3 F/VF 800.00

CINDERELLA LOVE
10 VF- 120.00

CINDY
27 VF 150.00

CIRCUS
1 G- 900.00

CLASSIC
1 VG- 1,000.00

CLASSICS ILLUSTRATED
3 Chips FC VF 800.00
3(10) F/VF 150.00
7 G/VG 130.00
8 VG 300.00
8 2 in sps F 675.00
12 CL VG- 130.00
14 G+ 250.00
19 VG+ 130.00
20(22) River City VF 280.00
22 Chip FC VG+ 100.00
22(30) River City SM SPS VF/NM 150.00
34 VF 240.00
40(75) VF+ 150.00
40(92) VF 110.00
44 F- 180.00
74 VF- 150.00

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UNITED NATIONS NM- 350.00

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9 LCF VG 850.00

COMIC CAVALCADE
23 VG 180.00

COMMANDO ADVENTURES
2 Circle 8 VF/NM 110.00

CONAN
1 NM 320.00
1 VF 210.00
1 NM- 360.00
3 VF+ 160.00

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FC690 VF 150.00

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8 VG+ 125.00
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3 F/VF 200.00
5 F/VF 290.00

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5 G- 120.00

CRASH
2 2 in sps VG 390.00

CRIME AND JUSTICE
9 VG/F 100.00

CRIME DETECTOR
5 VF 175.00

CRIME DOES NOT PAY
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35 VG+ 100.00
38 VG/F 110.00
40 F+ 160.00
47 VF 200.00
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2 VF+ 200.00

CRIME MYSTERIES
1 F+ 270.00
1 VG- 100.00
15 VG/F 160.00

CRIME SMASHERS
1 F 275.00
7 Aurora Chip FC F/VF 150.00

CROWN
18 VF+ 100.00

CRUSADERS FROM MARS
2 VG+ 150.00
2 VG 130.00
1 VG+ 210.00

CRYPT OF TERROR
19 VG 280.00

CYCLONE
2 VG- 180.00

DAGAR
16 VF- 375.00
16 VF- 375.00
20 F/VF 240.00

DAISY DUCK AND UNCLE SCROOGE PICNIC TIME
33 VF 120.00

DAISY HANDBOOK
2 F- 180.00

DALE EVANS
6 F+ 150.00

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DAREDEVIL (MARVEL)
1 VG- 300.00
1 British VG- 200.00
3 VF/NM 420.00
3 VF 270.00
3 (R) VF/NM 120.00
4 VF/NM 480.00
4 VF+ 350.00
4 VG/F 110.00
5 VF- 150.00
5 NM- 400.00
6 VF/NM 175.00
6 VF- 100.00
8 VF+ 130.00
8 VF 130.00
9 Green River VF+ 250.00
9 VF+ 175.00
9 VF+ 120.00
10 NM- 195.00
10 VF/NM 150.00
10 VF+ 120.00
10 VF+ Green River 250.00
11 NM 100.00

DAREDEVIL (OLD)
28 F- 110.00
34 VF 175.00
41 F/VF 140.00

DARING COMICS
11 VG/F 425.00

DARING LOVE
1 VG/F 900.00

DARING MYSTERY
1 G+ CL 1,900.00
2 VF LTR 4,500.00
3 VG+ Sm PC out FC 1,200.00
5 VG+ (R) 800.00

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79 G+ 160.00
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104 F+ 290.00
115 G/VG 120.00
121 F+ 325.00
121 G/VG 110.00
140 VF/NM Can Ed 2,700.00
157 F 170.00
190 VG+ 190.00
210 VG- 100.00
226 FA+ 110.00
243 F 100.00
253 F+ 140.00
258 VF+ 350.00
265 VG+ 100.00
268 VF- 160.00
285 VF- 110.00
288 VF+ 150.00
294 VF+ 170.00
321 NM- 120.00
329 NM- 120.00

DICK TRACY
FC1 F+/VF+ Double Cover 9,000.00
FC 96 VF/NM 360.00

DOLLMAN
1 FA+ 290.00
9 VG- 100.00
9 F- 160.00
18 F+ 190.00
25 VF- 200.00
28 F- 110.00
19 VG/F 110.00
20 VG/F 110.00
29 VG/F 100.00
30 F 110.00
37 VG 100.00

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FC199 VG 130.00
FC1198 File Copy NM- 110.00

DONALD DUCK BEACH PARTY
3 VF+ 170.00

DONALD DUCK MERRY CHRISTMAS
53 File Copy NM+ 220.00

DOUBLE LIFE OF PRIVATE STRONG
1 VG/F 140.00

DR. KILDARE
9 File Copy NM 115.00

DR. WHO AND THE DALEKS
NN F 100.00

DUMBO
FC668 NM- 160.00

DURANGO KID
4 F/VF 170.00
5 F/VF 150.00
6 VF 110.00
10 VF- 100.00

DYNAMIC
15 VG 110.00
22 VG+ 100.00

EERIE
9 VG+ 110.00
17 F+ 180.00
17 River City F 170.00
17 VG/F 120.00

80 PAGE GIANT
2 Green River F/VF 190.00
3 F/VF 120.00
5 Green River VF/NM 400.00
5 Crease BC VF 160.00
6 Green River VF+ 320.00
6 F/VF 130.00
13 VF+ 160.00

EL DORADO
NN File Copy NM 350.00

EXCITING
13 Rusty Staples F/VF 350.00
42 VF 425.00
52 VF+ 450.00
56 F+ 260.00

EXPOSED
7 F+ 170.00

FAMILY AFFAIR
1 File Copy NM- 100.00

FAMOUS CRIMES
3 VG 130.00

FAMOUS FUNNIES
102 VF+ 550.00
211 G/VG 190.00
211 F/VF 550.00
211 FA+ 110.00

FAMOUS FUNNIES CARNIVAL OF COMICS
NN FA- 600.00

FANTASTIC
1 F 1,400.00
4 G- 210.00
11 2 in TR BC, SM PC OUT FC VG 145.00
15 1 PC TP SP G/VG 125.00

FANTASTIC (YOUTHFUL)
8 F- 150.00

FANTASTIC FEARS
#8 (8/54) F- 130.00

FANTASTIC FOUR
1 CGC 8.0, Northland VF 16,000.00
2 VF 3,800.00
2 VF- 2,800.00
3 VF 2,400.00
6 Winnipeg VF+ 2,000.00
7 Winnipeg VF- 700.00
8 VF/NM 1,500.00
10 Winnipeg F/VF 520.00
11 VF/NM 1,200.00
19 VF+ 390.00
21 Green River F/VF 190.00
23 VF+ 190.00
23 Ohio VF- 130.00
25 Winnipeg VF- 290.00
26 VF+ 600.00
26 VF+ 600.00
26 F 120.00
28 Ohio VF 250.00
31 VF 100.00
32 OHIO VF+ 150.00
35 VF 125.00
37 Ohio VF+ 130.00
38 Green River VF+ 200.00
39 NM- 220.00
39 Green River VF+ 125.00
39 VF 110.00
40 VF+ 120.00
43 Green River VF 100.00
44 VF/NM 120.00
48 Winnipeg VF/NM 1,600.00
48 NM 1,900.00
48 Ohio VF 600.00
49 VF 230.00
52 VF- 110.00
58 VF/NM 100.00
58 NM- 100.00
67 NM- 180.00
112 VF+ 120.00
AN1 VF- 525.00
AN2 VF+ 420.00

FEATURE
108 Ohio VF/NM 190.00
119 Ohio VF 150.00

FIGHT
4 Mile High 3 IN SPS VF+ 700.00
19 VF+ 600.00
20 Rockford VF+ 550.00
23 VG/F 100.00
25 Double Cover VF+ 620.00
85 VF 105.00

FIGHT AGAINST CRIME
12 G/VG 100.00
13 VG 110.00
14 VG 130.00
15 1 in SPS VG 110.00
16 VG- 110.00
17 VG- 120.00
20 VG 600.00

FIGHTIN' MARINES
15 VG 120.00
3 F 100.00
6 VF- 190.00

FIGHTING AMERICANS
2 G+ 110.00

FIGHTING DANIEL BOONE
NN River City VF- 375.00

FIGHTING YANK
20 LCF VG/F 125.00

FIRE HAIR
1 F+ 210.00

FIRST AMERICANS
FC843 VF/NM 120.00

FLAME
1 VG/F 900.00
1 2 in SPS VG+ 650.00

FLASH
105 FA/P 160.00
129 VF 580.00
129 F/VF 200.00
109 F/VF 350.00
109 VG+ 110.00
114 VF+ 350.00
114 VF+ 350.00
145 NM- 165.00
162 NM- 120.00
175 F/VF 105.00
177 NM- 105.00
183 NM+ 100.00
205 NM 110.00
AN1 VF/NM 650.00
AN1 F 110.00

FLASH GORDON (Gordon Bread)
1 VF/NM 175.00
2 VF+ 150.00

FORBIDDEN WORLDS
2 VF 500.00

FRANKENSTEIN
4 F+ 150.00

FRANKIE DOODLE
SS7 F 120.00

FRITZI RITZ
SS #5 F 120.00

F-TROOP
9 File Copy NM- 100.00

FUNNIES
1 Some glue at staple VG- 700.00
57 G/VG 350.00

FUNNY PAGES
V3 #1 VG- 350.00
V3 #5 2 in SPS VG+ 400.00

FUTURE
4 VG+ 290.00

G.I. COMBAT
87 VG- 400.00
97 VF 120.00
105 VF+ 120.00

GANG BUSTERS
15 VF 150.00

GENE AUTRY
MOC78 NM 210.00

GET SMART
2 File Copy NM- 115.00

GHOST
3 VG/F 130.00
5 VF 320.00
9 VF- 250.00
10 VF 300.00

GHOST RIDER
3 VF 500.00

GHOSTS
1 NM- 200.00

GIANT COMICS EDITION
15 VG/F 300.00

GIRL FROM U.N.C.L.E.
1 File Copy NM- 150.00

GIRLS LOVE STORIES
12 CAN ED NM- 130.00
17 VF 150.00

GIRLS' ROMANCES
10 2 SM TRS BC VF/NM 195.00
1 VG 130.00

GOING STEADY
14 VG/F 100.00

GOLDEN ARROW
6 VF- 220.00

GOLDEN WESTERN LOVE
1 F/VF 110.00

GREAT NOVAK
1 F 350.00

GREEN HORNET
36 VF 290.00
36 F- 120.00
40 F- 120.00

GREEN LAMA
5 VF- 475.00
7 Ohio VF/NM 660.00
8 VG+ 130.00

GREEN LANTERN
1 Coupon Out BC FA- 140.00
1 G/VG 325.00
11 VF+ 180.00
12 VF+ 180.00
25 NM- 150.00
27 VF+ 110.00
37 NM- 175.00

GREEN LANTERN (Old)
2 F+ 2,500.00
3 VG- 850.00

GREEN MASK
1 1 1/2 in SPS F+ 800.00
V2 #4 Ohio F 120.00

GRENDEL
1 VF/NM 125.00
2 NM+ 125.00

GUNS AGAINST GANGSTERS
V1 #1 River City F 230.00

HAND OF FATE
24 Big Apple Copy F- 140.00

HANNA-BARBERA SUPER TV HEROES
2 NM 150.00
2 File Copy VF/NM 180.00
2 File Copy VF/NM 180.00
2 File Copy VF/NM 180.00
2 File Copy VF/NM 180.00

HAUNT OF FEAR
1 River City VG/F 700.00
18 VF 275.00

HAUNTED THRILLS
10 VF- 190.00
11 Aurora VF 300.00

HAVE GUN WILL TRAVEL
5 File Copy NM- 150.00

HAWKMAN
1 VF+ 650.00
6 VF/NM 180.00
8 VF/NM 130.00

HEART THROBS
49 VF 100.00
52 VF/NM 115.00

HIT
3 2 in SPS VG 350.00
12 Some PCS out BC, some TP 1/2 FC G/VG 160.00
25 F/VF 950.00
26 VG 220.00
28 VG/F 120.00

HOLIDAY COMICS (STAR)
2 VG/F 110.00

HOLLYWOOD CONFESSIONS
2 F/VF 300.00

HOLLYWOOD SECRETS
2 CAN ED VF 100.00

HORROR FROM THE TOMB
1 River City F- 230.00

HOT WHEELS
1 VF 100.00
3 NM+ 110.00

HOUSE OF MYSTERY
4 F+ 240.00
6 F/VF 220.00
100 VF/NM 160.00
130 White Mountain VF/NM 320.00
143 NM 480.00
159 NM 170.00
165 NM 120.00

HOUSE OF SECRETS
1 VG 250.00
65 NM- 110.00
73 Mass Copy NM 130.00
78 NM+ 150.00
80 NM+ 150.00

HOWDY DOODY
1 VG+ 210.00

HUCKLEBERRY HOUND SUMMER FUN
31 VF- 100.00

HUEY, DEWEY, and LOUIE BACK TO SCHOOL
49 NM 190.00

HULK
4 VG 170.00
4 VF- 1,100.00
6 VF+ 2,400.00
102 VF/NM 225.00
102 VF/NM 180.00
102 VF+ 180.00
112 NM 105.00
181 VF+ 1,000.00
AN1 NM- 150.00
AN2 NM 100.00

HUNTED
13 VG/F 120.00

I AIM AT THE STARS
FC1148 File Copy NM+ 160.00

I LOVE LUCY
28 File Copy NM+ 190.00

I SPY
2 VF 100.00
5 File Copy NM- 260.00
6 File Copy VF/NM 190.00

IDEAL
1 VF 250.00

IF THE DEVIL WOULD TALK
NN1950 VG- 160.00

IN LOVE
1 VG- 125.00

INVADERS (GK)
1 File Copy NM+ 190.00
2 File Copy VF/NM 105.00

IRON FIST
14 VF+ 150.00

IRON MAN
1 VF 300.00
1 NM- 800.00
1 VF+ 525.00

IT RHYMES WITH LUST
NN VG+ 950.00

JACKPOT
2 VF 800.00

JAMBORIE
2 NM+ 180.00

JANN OF THE JUNGLE
9 F+ 110.00

JEEP
2 VG/F 110.00

JERRY DRUMMER
V3 #12 River City VF+ 105.00

JET
1 1 in SPS F/VF 120.00
3 VG/F 120.00

JIM HARDY
SS #6 LCF VG+ 120.00

JIMMY WAKELY
7 NM- 650.00

JOE JINKS
SS #12 VG+ 100.00

JOHN CARTER OF MARS
FC375 White Mountain VF- 375.00

JOHN STEELE
1 File Copy VF/NM 120.00

JO-JO
7 9/47 VF 600.00
7 9/47 VG- 110.00
14 VF 450.00
15 VF- 350.00
18 VG/F 150.00
23 F 150.00
14 VG 110.00
17 G/VG 140.00
19 G/VG 110.00
22 VG/F 130.00
27 1 in SPS F 140.00

JOKER
15 F+ 190.00

JOURNEY INTO FEAR
12 F+ 140.00
15 F/VF 160.00

JOURNEY INTO MYSTERY
7 Bethlehem Copy F+ 420.00
41 Circle 8 F/VF 200.00
43 Circle 8 2 PMT VF+ 350.00
44 Circle 8 F/VF 200.00
45 Circle 8 VF+ 340.00
47 Circle 8 VF/NM 420.00
64 F+ 150

HARLEY YEE RARE COMICS

P.O. Box 51758, Livonia, MI 48151-5758
1-800-731-1029 or (734)421-7921
Fax (1-734-421-7928

155 Chip FC VF/NM 120.00
JUNGLE
1 VG- 800.00
1 FA 380.00
7 PC OUT FC VG+ 140.00
35 VF- 220.00
50 VG/F 125.00
103 VF+ 140.00
111 VF- 100.00
113 Okajima VF 130.00
114 VF- 100.00
121 VF 100.00
JUNGLE JO
NN VG+ 120.00
JUSTICE LEAGUE OF AMERICA
1 VG- 550.00
1 CL VG+ 360.00
1 FA- 190.00
3 VF+ 750.00
9 Ohio NM- 800.00
10 VF- 240.00
12 VF/NM 250.00
15 VF- 160.00
28 VF/NM 140.00
39 VF/NM 200.00
JUSTICE TRAPS THE GUILTY
5 D Copy VF 340.00
KATY KEENE
22 VF- 110.00
25 VF 130.00
26 VF- 120.00
35 VF 130.00
AN6 VF 180.00
KATY KEENE PINUP PARADE
4 VF+ 190.00
KEEN DETECTIVE
V2 #9 Punch Hole FC VG 135.00
KERRY DRAKE
8 VF/NM 100.00
KEY
5 VF+ 250.00
KID COLT OUTLAW
9 VF- 130.00
10 VF- 130.00
KID KOMICS
8 G- 130.00
KIDNAPPED
FC1101 File Copy NM 125.00
KILLERS
1 VG 225.00
KING
2 FA+ 350.00
11 VG+ 150.00
27 F+ 240.00
26 1 PC TP SP 1/in SPS F 140.00
28 VG+ 140.00
29 VG+ 140.00
40 1/2 in SPS VG/F 100.00
KING LEONARDO
FC1242 File Copy NM+ 290.00
KO
1 G/VG 110.00
KOMIC PAGES
10 F/VF 150.00
LASH LaRUE
9 F/VF 150.00
10 F/VF 160.00
15 VF 130.00
25 VF 100.00
LEADING COMICS
1 CL VG+ 700.00
LEGENDS OF DANIEL BOONE
1 VG+ 140.00
LIL ABNER
70 VF+ 160.00
74 VF+ 125.00
LITTLE DOT'S UNCLES AND AUNT
HH4 VF- 110.00
LONE RANGER MOVIE STORY
NN F+ 120.00
LONG JOHN SILVER
32 River City VF+ 130.00
LOVE AND MARRIAGE
1 VF+ 150.00
LOVE CONFESSIONS
1 VG+ 100.00
LUDWIG VON DRAKE
1 File Copy NM- 110.00
MAD
1 CAN ED F 900.00
1 VF- 3,000.00
9 VG- 110.00
13 VG+ 120.00
16 VG+ 100.00

24 River City VF+ 1,650.00
24 F 280.00
MAGIC
1 1 in TR (R), 1/2 in SPS VG+ 800.00
MAN FROM U.N.C.L.E.
13 File Copy NM/M 100.00
MAN IN SPACE
27 VF- 120.00
MAN OF WAR
1 FA- 110.00
MANHUNT
1 1 PC TP SP VG+ 100.00
13 VG+ 100.00
MANY LOVES OF DOBIE GILLIS
4 VF 150.00
8 VF 100.00
MARCH OF CRIME
7 VF 275.00
MARGE'S LITTLE LULU
1 F+ 550.00
1 VG+ 350.00
165 NM- 240.00
166 VF/NM 170.00
MARVEL BOY
1 VG 290.00
1 1 PC TP SP G/VG 190.00
2 F- 290.00
MARVEL FAMILY
2 VF 550.00
9 F 100.00
19 F/VF 190.00
19 VF 160.00
MARVEL MYSTERY
11 MOD (R) VF+ 1,100.00
16 FA/G 360.00
20 G/VG 475.00
20 Tape 1/S SP, Misprint no blues VG+ 400.00
21 G 370.00
28 G+ 350.00
36 G+ 350.00
57 SLT C/T F/VF 600.00
82 MOD (R) F 900.00
88 VG/F 400.00
MARVEL TALES
96 F- 160.00
96 G/VG 135.00
102 Stains BC F+ 350.00
107 VF 450.00
110 F+ 190.00
111 VF- 210.00
127 River City F 150.00
MASKED RAIDER
1 Ohio VF- 180.00
MASQUE OF THE RED DEATH
NN File Copy NM 100.00
MASTER OF THE WORLD
FC1157 File Copy NM 100.00
McCLINTOCK
NN VF+ 180.00
McHALE'S NAVY
1 File Copy NM 110.00
2 File Copy NM+ 100.00
MENACE
8 VF 350.00
MICKEY MOUSE
FC261 VF 140.00
FC268 VF- 110.00
MICKEY MOUSE CLUB PARADE
1 VF 170.00
MICKEY MOUSE IN FRONTIERLAND
1 File Copy VF+ 220.00
MICKEY MOUSE MAGAZINE
VR #5 Sub Crease VG/F 190.00
V4 #7 VG 130.00
V5 #2 VG 190.00
MICKEY MOUSE SUMMER FUN
1 VF- 120.00
MIGHTY HEROES
2 File Copy NM+ 200.00
4 File Copy VF/NM 140.00
MILITARY
3 VG- 400.00
12 F- 320.00
28 VG+ 120.00
32 3 in SPS VG/F 100.00
37 VG+ 150.00
42 VG 110.00
MISADVENTURES OF MERLIN JONES
NN File Copy NM+ 100.00
MISSION IMPOSSIBLE
3 File Copy NM/M 140.00
4 File Copy NM/M 140.00

MISTER MYSTERY
1 VG+ 300.00
8 G/VG 120.00
9 Some Tape SP VG- 125.00
15 VG- 120.00
MOD SQUAD
1 File Copy NM+ 120.00
MODERN
46 F/VF 220.00
48 Chip FC F 110.00
49 F/VF 195.00
50 VF+ 320.00
53 VF- 300.00
56 VF 240.00
89 F 100.00
MONKEES
1 File Copy NM 185.00
6 File Copy NM 105.00
MORE FUN
13 Bound Volume, holes trimmed G 350.00
44 G/VG 400.00
45 FA/G 250.00
49 2 in SPS VG 450.00
59 LTR VG/F 800.00
70 VG/F 700.00
71 VG/F 1,800.00
72 VG/F 700.00
79 VG+ 600.00
89 F 450.00
101 LTR VG/F 1,700.00
MOTION PICTURE COMICS
105 F+ 150.00
MOVIE
4 F+ 240.00
MOVIE COMICS
1 FA+ 400.00
4 VG+ 400.00
5 VF- 1,000.00
MUNSTERS
1 File Copy NM+ 450.00
3 File Copy VF/NM 110.00
4 File Copy NM 125.00
5 File Copy VF/NM 110.00
6 File Copy NM 125.00
8 File Copy NM+ 140.00
10 File Copy NM+ 140.00
11 File Copy VF/NM 160.00
12 File Copy NM 125.00
14 File Copy NM- 110.00
15 File Copy VF/NM 100.00
MY DIARY
2 VF+ 110.00
MY GREATEST ADVENTURE
11 VF- 200.00
MY LIFE
6 Ohio, 1 in TR BC VF+ 150.00
MYSTERIOUS ADVENTURES
2 1 TR in BC F+ 140.00
8 1 in SPS VG+ 135.00
MYSTERY IN SPACE
3 VG- 170.00
12 F 110.00
23 River City VF/NM 1,020.00
42 F+ 100.00
53 VG/F 400.00
75 F/VF 160.00
MYSTERY MEN
4 Tape 1/S SP, cover loose G+ 350.00
5 Tape 1/S SP VG- 450.00
MYSTERY TALES
1 F 350.00
3 VG+ 140.00
9 VG+ 140.00
12 F+ 150.00
15 F- 100.00
51 Circle 8 NM- 250.00
MYSTIC (2nd)
1 1PC TP 1/S FC VG/F 700.00
MYSTIC (3rd)
8 VG+ 105.00
18 F 110.00
32 F+ 140.00
55 Circle 8 NM 275.00
MYSTICAL TALES
2 Bethlehem Copy Chips F/VF 110.00
5 Circle 8 VF/NM 320.00
5 F- 110.00
7 VF+ 310.00
NATIONAL
8 PC OUT FC VG+ 200.00
23 1 SM PC TAPE BC F 225.00
59 VF 110.00
NATURE OF THINGS
FC842 File Copy NM 100.00

NELLIE THE NURSE
11 VF+ 130.00
NEW ADVENTURE
15 VG- 700.00
NEW GIANT ROMANCE ROAD ALBUM (Canada)
3 G+ 100.00
NEW TERRY TOONS
1 File Copy NM 150.00
2 File Copy NM/M 140.00
NICK FURY
1 NM- 140.00
NICKEL
2 G- 125.00
NO TIME FOR SERGEANTS
1 File Copy NM+ 110.00
NUTS
2 River City VF 280.00
NYOKA
2 VG/F 160.00
19 VF 105.00
O.K.
2 PC OUT last PG LTR VG+ 150.00
1000,000 YEARS AGO
#1 F/VG 100.00
OUR ARMY AT WAR
17 River City F- 120.00
24 River City F+ 150.00
81 F 950.00
83 VG 600.00
90 F+ 220.00
128 F/VF 140.00
OUR LOVE
1 VF 100.00
OUR SECRET
4 2 in SPS VF- 100.00
OUT OF THE NIGHT
11 River City, SM PC OUT FC VF 200.00
OUT OF THE SHADOWS
8 VG+ 400.00
11 F/VF 195.00
12 F/VF 260.00
OUTER LIMITS
4 File Copy NM- 100.00
7 File Copy NM 100.00
OUTLAWS
6 VF/NM 110.00
PATSY WALKER
2 F+ 140.00
6 F/VF 130.00
PETTICOAT JUNCTION
2 File Copy NM+ 100.00
PHANTOM STRANGER
1 G/VG 290.00
2 G/VG 170.00
PICNIC PARTY
7 VF/NM 190.00
PICTORIAL LOVE STORIES
22 VF 140.00
PIONEER PICTURE STORIES
8 VF 100.00
9 VF- 110.00
PIXIE AND DIXIE
FC1196 File Copy NM/M 120.00
PLANET
1 FA- 700.00
30 F 400.00
40 VG- 150.00
43 VF 600.00
47 VG- 130.00
48 VF 650.00
49 1/4 in SPS VF+ 400.00
50 VG- 120.00
52 Tape 1/S FC VG- 110.00
58 VF+ 550.00
58 F/VF 350.00
60 VF 500.00
60 VF- 320.00
62 F- 120.00
64 Tear seal SS VG+ 120.00
68 F+ 150.00
69 VG 100.00
PLASTIC MAN
63 Circle 8 NM- 400.00
PLUTO
FC429 File Copy NM- 170.00
PLUTO SAVES THE SHIP
LFB7 P+ 150.00
LFB7 P+ 120.00
POLICE
59 SLT SR F/VF 120.00
88 F+ 120.00
98 F/VF 150.00
POLICE LINEUP!
2 Chips BC F+ 140.00

POLICE TRAP
1 F+ 160.00
POPEYE
FB10 VG/F 160.00
FB5 VG+ 160.00
POPULAR
17 G/VG 130.00
1 FA 500.00
81 VF/NM 220.00
128 VF/NM 100.00
POPULAR TEENAGERS
10 VF 125.00
POWER
4 VG- 350.00
PRIMER
2 NM+ 150.00
PRISON RIOT
1 VG/F 120.00
PRIZE WESTERN
115 VF/NM 125.00
PUBLIC ENEMIES
2 VF 130.00
PUNCH
13 G/VG 130.00
14 VG- 100.00
16 VG/F 130.00
18 F/VF 350.00
PURPLE CLAW
1 F/VF 150.00
QUICK DRAW McGRAW
FC1040 File Copy NM 300.00
RACKET SQUAD
12 Misprint F/VF 300.00
RAGGEDY ANN AND ANDY
1 VF/NM 250.00
RANGERS
8 F- 140.00
12 VG/F 140.00
13 VG/F 150.00
42 VF- 110.00
49 VF- 100.00
43 VF 110.00
54 VF 110.00
57 VF+ 120.00
61 Bethlehem VF+ 225.00
RAWHIDE
FC1160 File Copy NM 300.00
REAL CLUE
V2 #6 Sm Chip BTM NM- 290.00
REAL FACT
4 F 120.00
5 VG+ 450.00
5 G/VG 300.00
13 F/VF 310.00
16 VG+ 100.00
REAL McCOYS
01-669-207 NM/M 150.00
REAL WESTERN HEROES
72 VF+ 150.00
72 VF- 100.00
RED DRAGON (1st)
VI #7 VG 700.00
RED RYDER
37 VF- 100.00
RED SEAL
15 VG/F 140.00
21 F+ 150.00
RICHIE RICH
1 FA/G 150.00
RIOT
2 River City VF 300.00
ROBOTMEN OF THE LAST PLANET
1 Chip BTM staple F+ 350.00
ROCKY AND HIS FIENDISH FRIENDS
1 F+ 105.00
RUGGED ACTION
1 River City VF- 250.00
RULAH
18 F 290.00
20 VG/F 200.00
25 Crease BC VF- 325.00
24 VG 120.00
25 2 PC TP 1/S FC VG+ 110.00
SADDLE JUSTICE
3 F/VF 240.00
4 F/VF 250.00
SAMSON
1 G- 250.00
SANDS OF THE SOUTH PACIFIC
1 VF 130.00
SANTA CLAUS CONQUERS THE MARTIANS
12-275-603 File Copy NM- 110.00

4 VG+ 130.00
SPARKLING LOVE
1 F 120.00
SPECIAL EDITION
1 FA/P 500.00
SPEED
1 FA 250.00
39 VF 290.00
41 F- 120.00
44 VF+ 360.00
SPELLBOUND
5 F 135.00
6 VF- 240.00
34 VF/NM Circle 8 ....200.00
SPIRIT (F.H.)
1 VG/F 140.00
SPOOK
22 VG+ 140.00
SPOTLIGHT
2 VG 140.00
SPY SMASHER
1 F- 900.00
6 F/VF 550.00
STAR COMICS
V1 #16 VG 150.00
V2 #5 F- 225.00
STAR RANGER FUNNIES
V2 #5 G+ 120.00
STAR SPANGLED COMICS
25 VG+ Miscut 240.00
26 VG- Ltr 170.00
29 VG- Some Tape 1/S Spine 150.00
31 F+ 270.00
42 F- 130.00
46 F+ 230.00
48 VG+ 110.00
51 VG 100.00
55 VF 400.00
72 VG 140.00
73 VG/F 190.00
92 VG 130.00
100 VG+ 110.00
122 NM- River City 540.00
STAR TREK
4 VF- 150.00
5 VF 160.00
7 VF+ 150.00
8 NM- File Copy 240.00
9 VF/NM 200.00
STARTLING TERROR TALES
10 VG+ (1st) 180.00
8 VF- 190.00
11 (2nd) VF- 120.00
STORIES BY FAMOUS AUTHORS
3 F/VF 180.00
11 VF 1/2 in SPS 100.00
12 VF 110.00
STRANGE ADVENTURES
3 VF Chip BC 850.00
4 VF Sm Pc Out BC 700.00
44 F 100.00
95 F+ River City 225.00
153 VF/NM 100.00
145 NM- 175.00
151 NM 175.00
158 VF+ 180.00
STRANGE CONFESSIONS
2 VG+ 150.00
4 F- 180.00
STRANGE FANTASY
5 VF- 190.00
6 F+ 150.00
STRANGE MYSTERIES
1 F/VF 350.00
3 VG+ 100.00
16 F River City 120.00
STRANGE STORIES OF SUSPENSE
14 NM- Circle 8 ....270.00
15 F+ 120.00
STRANGE SUSPENSE STORIES
1 F Aurora Copy 270.00
1 VG- 2 in SPS 130.00
3 VF- 300.00
75 VF+ 125.00
75 VF 100.00
STRANGE TALES
12 VF 400.00
18 VG 115.00
21 VG/F 110.00
27 F 130.00
57 VF Circle 8 ....250.00
87 F+ 100.00
88 F/VF 125.00
89 F+ 400.00
91 F+ 100.00
93 F/VF 120.00
95 VF- 120.00
97 VF 1,500.00
97 VF 1,500.00
99 F/VF 120.00
100 F+ 100.00
106 VF- 150.00
107 VF 220.00
115 NM- White Mountain 1,500.00
115 VF/NM 750.00
127 VF/NM White Mountain 270.00
130 NM- White Mountain 275.00
132 NM- White Mountain 275.00
134 VF White Mountain 140.00

135 VF+ White Mountain 360.00
135 NM- 220.00
138 VF/NM White Mountain 160.00
138 VF/NM Green River 100.00
140 VF/NM Green River 100.00
AN1 VF 500.00
AN2 VF/NM White Mountain 1,200.00
STRANGE TALES OF THE UNUSUAL
1 VG/F 165.00
7 VF River City, Sm Chip FC 270.00
STRANGE TERRORS
5 VG River City 160.00
STRANGE WORLD OF YOUR DREAMS
2 VG- 140.00
4 F- 170.00
STRANGE WORLDS
6 F+ 240.00
STRANGE WORLDS (ATLAS)
1 VG+ 270.00
2 G/VG 120.00
3 VF- 300.00
STRONG MAN
1 F/VF 100.00
SUB-MARINER (MARVEL)
1 NM- 250.00
1 VF/NM 160.00
SUB-MARINER (OLD)
2 VG- Ltr 850.00
34 F/VF 600.00
39 G+ 150.00
SUGARFOOT
FC 1147 VF/NM 110.00
SUNNY
13 VG- 180.00
SUPER COMICS
1 VG 600.00
SUPER MAGIC
1 VG/F 360.00
SUPER MAGICIAN
V1 #2 VF- 400.00
V2 #11 VF- 120.00
SUPER RABBIT
1 VG+ 160.00
SUPERBOY
29 VG/F 120.00
87 VF+ 240.00
91 VF/NM 120.00
100 VF+ 220.00
SUPERMAN
2 VG+ 3,200.00
11 G- 200.00
19 VG/F New Staples 475.00
21 VG 260.00
33 F+ 475.00
34 F 320.00
39 F/VF 550.00
48 VG- 160.00
55 VG/F Can Ed 120.00
60 F Coupon Out 140.00
64 VG+ Pc Out BC 140.00
72 VF- 450.00
73 VF+ 600.00
76 VG+ 450.00
100 G/VG 250.00
104 VG+ 100.00
111 VF 250.00
142 VF 140.00
148 VF+ 170.00
AN 5 VF 180.00
AN 5 F/VF 140.00
3D 1 VG+ 270.00
SUPERMAN'S GIRL LOIS LANE
17 VF- 150.00
18 VF 160.00
27 VF 125.00
70 VF+ 350.00
SUPERMAN'S PAL JIMMY OLSEN
1 VG+ 1,000.00
SUPERSNIPE
V4 #1 VG/F 110.00
SUSPENSE
3 F/VF 160.00
9 F+ 150.00
9 FA- 110.00
18 F/VF River City 200.00
SUSPENSE COMICS
7 G/VG 350.00
10 G/VG (R) 200.00
10 FA+ 160.00
12 VG- 375.00
SUSPENSE DETECTIVES
1 F+ 150.00
TAILSPIN
NN F/VF (Mod (R) 100.00
TALES OF HORROR
1 F 150.00
TALES OF SUSPENSE
5 VG/F 130.00
13 F/VF 250.00
35 VF- 220.00
37 VF- 200.00
38 VF- 160.00
38 VF- 150.00
39 VF- Sm Tape Pull FC 2,000.00
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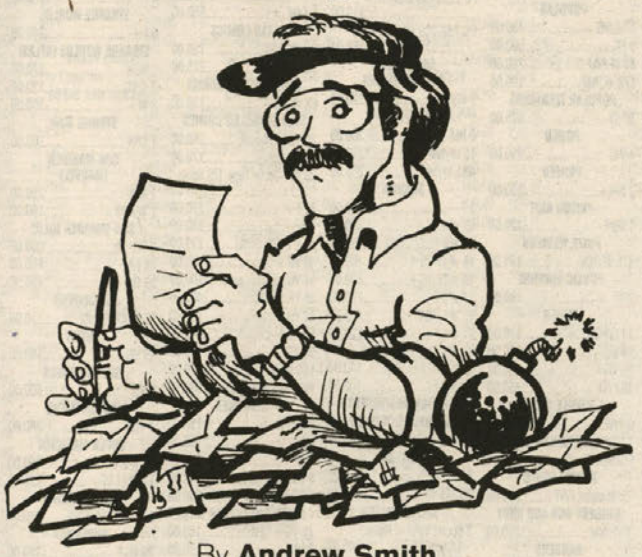
Another dive into the quarter bin

Unearthing more obscure series and characters

Dear Captain ...



By **Andrew Smith**

Time once again for another pulse-pounding episode of Quarter-Bin Questions! Today's entry is from **Nelson Jimenez** of **Stamford, Conn.**, who writes:

Once again, I have been perusing the quarter bins and found more obscure comics that I need to know more about. So I hope you don't mind these types of letters, because I love your trivial knowledge! So I would like to know about the following titles from yesteryear: *The Beatles Experience* (Revolutionary Comics); The Living Mummy, *Harvey*, *Tales of the Zombie*, and *Gunhawks* (all Marvel); *Starfire*, *Claw the Unconquered*, The Losers, and *Prez* (all DC); and *The Clock* (Quality comics hero — the first masked hero?).

***The Captain** responds:*

I certainly don't mind "these types of letters," Nelson — trivial knowledge is the sort that simply demands to be shared, and I've already bored all of my friends. So it is here, in the hallowed pages of ***CBG***, that I am able to exorcise that particular demon.

Herewith are my comments on the titles and characters you're curious about, with the usual *caveat* that the following are simply my opinions, and I welcome those of others.

§ ***The Beatles Experience*** (Revolutionary Comics) was a black-and-white bimonthly that ran from March 1991 to May 1992. I can't tell you much about it, since it somehow slipped under my radar at the time. Perhaps I was in the misty borderland between worlds in 1991, visiting the Crime Syndicate of Earth-3. No, wait, they were already wiped out by *Crisis on Infinite Earths*. Oh, well. What I *can* tell you is that it was written by Todd Loren and drawn by Mike Sagara, and I'm not terribly impressed by the painted covers I saw on the Internet. And I found virtually no information on the World Wide Web describing *Experience*, which probably tells you something in itself.

§ **The Living Mummy** made his debut in *Supernatural Thrillers*, a title that for its first four issues adapted the science-fiction classics *It!* (by Theodore Sturgeon), *Invisible Man* (by H.G. Wells), *Valley of the Worm* (by Robert E. Howard), and *Dr. Jekyll and Mr. Hyde* (by Robert Louis Stevenson). Those adaptations were only so-so but were emblazoned in The Captain's memory by Jim Steranko's drop-dead-gorgeous covers on the first two issues.

I HAVE FRIGHTENED OFF THE ATTACKERS, BUT--THE WOMAN!
WHY IS SHE RUNNING FROM ME? WHY DOES SHE FEAR ME?
I WOULD CALL TO HER--BUT MY THROAT--

The Living Mummy headlined the fifth issue (Aug 73) and ran through the final issue, #15 (Oct. 75). Like Morbius, the Living Vampire, The Living Mummy was exactly that: a guy who looked just like a mummy but wasn't dead. He was actually N'Kantu, a warrior-king of ancient Egypt, who had been mummified alive. Awakening 3,000 years later — a good trick, since mummification generally involves removing all of the internal organs, but let's not get into that — he discovered that the mummification process had somehow granted him enormous strength and steel-hard skin. For 11 issues he shambled about in the best Universal horror-movie fashion, battling supernatural foes while, naturally, searching for a way to restore his lost humanity.

Needless to say, the latter part borders on cliché: From the aforementioned Morbius to Swamp Thing to Metamorpho to The Thing, the search for lost humanity is a well-worn plot device. This familiarity is underscored by the fact that no such character ever achieves his goal, because that would necessarily end the series. The Living Mummy followed suit and had little else to recommend it ...

... yet I still have a soft spot in my heart (or head) for the series. Maybe that's because I was in my own Golden Age at the time (roughly age 14) and loved anything in four colors. Maybe it's because N'Kantu was one of the few black characters extant at the time (despite his race being largely irrelevant to the series plot). Maybe because I just really dig old Universal horror movies, and every issue with Living Mummy brought to mind the image of Boris Karloff muttering about tana leaves.

The Living Mummy has appeared occasionally in various horror venues since the demise of *Supernatural Thrillers* but not often enough to suit me. So you can imagine my delight at his return in *Bloodstone* #3 (Dec 01).

§ ***Harvey*** had two issues published in October and December 1970 and four more in Jun-Dec, 1972, and it was a humor comic book. Other than that, I can't tell you a darn thing. Did it feature Harvey Comics characters, which Marvel had the rights to publish at the time? Did it feature Jimmy Stewart and a giant, invisible bunny? I have no idea. I'm hoping The Legion of Superfluous Heroes will chime in with some info here, because I've never seen a single issue of this title.

§ ***Tales of The Zombie*** was part of Marvel's black-and-white horror-magazine line, beginning in August 1973 and running through #10 (Mar 75). It featured Simon Garth, an arrogant plantation owner who mistreated his voodoo-lovin' workers ... and you can guess what happened next. I have to say this whole series was a mystery to me, since a guy who is dead, doesn't think, smells bad, somehow sees despite his eyes having rolled up into his head, has his mouth sewn shut, and shambles around strangling people at the behest of others doesn't strike me as the most promising idea for a lead character. There was some foofaraw about a pretty daughter trying to restore her dad's lost humanity (there goes *that* theme again) and a pair of matching necklaces that gave various folks control over the former Mr. Garth. But, frankly, it didn't take many issues before my eyes rolled up in my head, just like Simon's. (I found it very restful.)

Interestingly, *Tales of The Zombie* wasn't Simon Garth's first appearance. He had actually been resurrected — ahem — from *Menace* #5 (Jul 53), from a story by the late, great Bill Everett (creator of The Sub-Mariner). Maybe if Simon had had winged feet I'd have liked it better.

§ ***Gunhawks*** was a Mighty Marvel Western featuring a black and white duo on the run in the old West: Reno Jones (a former slave) and Kid Cassidy (the son of Reno's former owner). This sounds like a pretty cool premise, but the execution didn't make as much as I would have liked of the slave issue, the natural tension between the two, or the difficulties Reno would face as a black man in the years just after the Civil War. It read much like an above-average issue of *Kid Colt, Outlaw*, and, with the sixth issue, Kid Cassidy was killed and the seventh (and last) issue was shortened to *Gunhawk*. It lasted from October 1972 to October 1973.

§ ***Starfire*** was part of the short-lived "DC Explosion" into the sword-and-sorcery genre in the late '70s and was one of the many titles abruptly truncated by the ensuing "DC Implosion." It featured a former (female) slave who rebelled against the warring mystical monsters who ruled her world (the Myborg and the Yorg). She dressed in the usual impractical sprayed-on Spandex (green polka-dot, believe it or not), but the art was so bland (inks by Vinnie Colletta is all I remember) that she wasn't even sexy. It was so forgettable I'm surprised I remember that much. *Starfire* lasted eight issues (Aug-Sep 76 to Oct-Nov 77) and, with the advent of the same-named Teen Titans char-

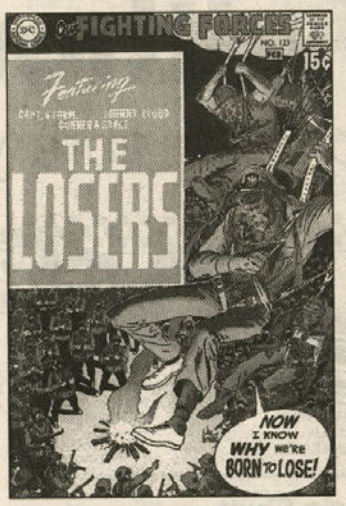
acter a few years later, is justly relegated to the dustbin of history.

§ ***Claw the Unconquered*** falls into the same category as *Starfire*: born of the Explosion, dead of the Implosion. The story went that a prince was destined to become king unless killed by a man with a deformed hand, so he scoured the kingdom for such a man — and, when he found him, a poor farmer, he had him killed. Naturally, the farmer had left an heir named (duh) Claw, who'd been born with a "demon's hand" that he couldn't quite control but, nevertheless, spent 12 issues (Jun 75-Sep 78) in search of the man who'd killed his father and correcting people who addressed him as Inigo Montoya.

OK, just kidding about that last part. But at least it would have been funny. Nothing else about this series was remotely interesting.

Incidentally, a similar character was a member of the short-lived *Primal Force,* but that series ended before we discovered the exact connection.

§ **The Losers** combined (in the pages of *G.I. Combat* #138, Nov 69) several of DC's lesser war heroes, including Gunner and Sarge, P.T. Boat Commander Capt. Storm, and Johnny Storm, the Navajo Ace. They were teamed as an elite strike squad and dubbed The Losers, when each had lost something: Gunner and Sarge their Marine squad, Storm his boat and a leg (and later an eye), and fighter pilot Johnny Storm his, uh, um, lucky medicine bag. OK, I've forgotten what he lost. His airplane, maybe. I'm sorry, but it was really stupid — why would the U.S. military allow a bunch of self-professed manifest failures to form an "elite strike squad"? And, given that they were all from different branches of service, how could this possibly work? Anyway, The Losers appeared in various DC war titles off and on (with some stories by Jack Kirby), with all the characters whining over and over and over and over in typical Robert Kanigher repetition what losers they were, until they proved it beyond all doubt by getting waxed in a *Crisis on Infinite Earths* tie-in called *The Losers Special* (Sep 85). I'm probably being too harsh on these characters — I sometimes enjoyed them, and Kanigher's pound-you-over-the-head, drumbeat repetition often worked to good effect in "Haunted Tank" and "Sgt. Rock" short stories, if not here — but The Losers usually lived up (or down) to their billing.



§ **Prez Rickard** was introduced in his own short-lived series (four issues, Sep 73-Mar 74), a surreal DC effort to connect with the youth movement via this series about the first teen-age president. (The voting age had been improbably lowered to, oh, 14 or something.) Prez was a happy-go-lucky hippie type (or what DC's staid, conservative, aging brain trust imagined was a hippie type) with a Native American cabinet member named "Free Bird" or somesuch, who ran the country on a peace-and-love, save-the-Earth platform. Reading it was like revisiting *Brother Power: The Geek* — or a bad acid trip. In fact, the concept was later updated (in *Sandman* #54) as literally that; Prez was a homeless druggie who hallucinated about being president. He has shown up elsewhere, notably *Supergirl* #10, and I have this vague memory of him dying at the end of the July, 1995, *Vertigo Visions: Prez*. Oh, and uber-editor Brent Frankenhoff has reminded me that Frank Miller has tipped his cowl to the idea in *Dark Knight Strikes Again*, with the computer-generated president being named Rickard (if that counts).

I freely admit I haven't researched this information as thoroughly as I normally do, but ***CBG*** couldn't possibly pay me enough to re-read this nonsense.

§ **The Clock** is argued by some (notably, Overstreet and Steranko's *History of Comics*) to be the first comic-book masked hero, making his debut in Quality's *Funny Pages* #6 (Nov 36). Secretly former district attorney, football player, and polo player Brian O'Brien (seriously), he appeared in a number of Golden Age Quality titles, primarily *Crack Comics*. Like the other Quality characters, he's presumably owned by DC — except that he was described as being killed by Hubert Mason in *Starman* #17 (Mar 96). If there are any other modern mentions of The Clock, I'm unaware of them; he failed to even get a mention in the JSA Timeline in *JSA Secret Files* #1 (Aug 99), which lists The Crimson Avenger as the first masked mystery man.

And aren't you pleased that I managed to restrain myself from making a joke about *Crack Comics*? ✦

Andrew Smith writes the ***Captain Comics*** *syndicated newspaper column. He can be reached at* ***capncomics@aol.com*** *or on his message board,* ***www.eboards4all.com/07422****. Please include a city and state of address.*

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Comics stories without pictures

Prose collections for your library shelves

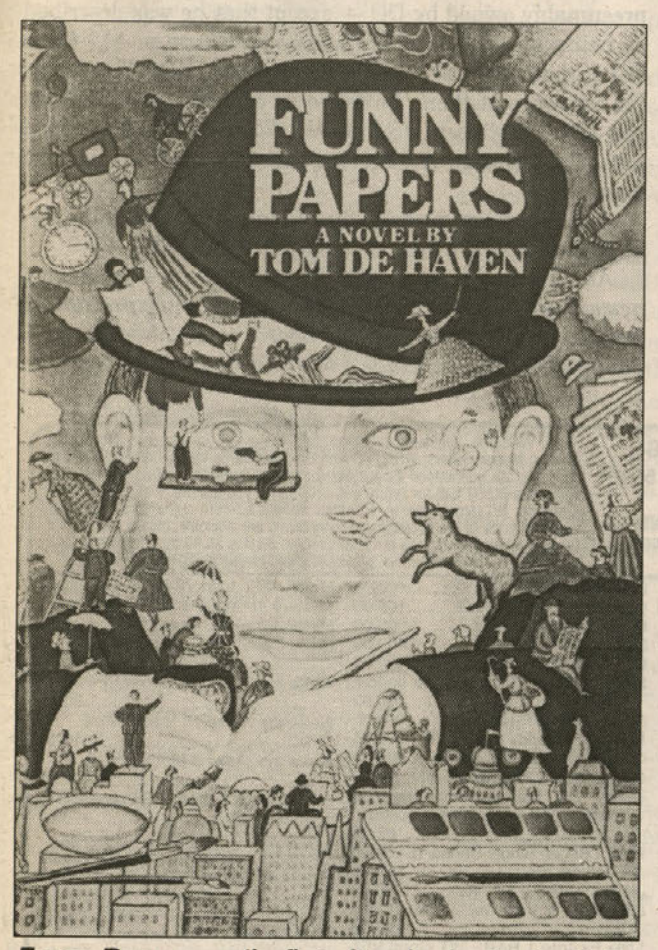
By **Craig Shutt**

Dear Mr. Silver Age,

I really enjoyed ***The Amazing Adventures of Kavalier & Clay*** *by Michael Chabon (ISBN: 0-679-45004-1). Are there other novels about comics I could read?*

Ben U.
Manhattan

Mr. Silver Age says: If there weren't, Ben, I wouldn't have printed your letter. In fact, there have been a few, as well as mainstream novels featuring comics characters that might've gotten past fans. Here are some of my favorites, with the ISBN numbers, in case you want to track them down. ("OP" means they're out of print.)



Funny Papers **was the first of two books starring Walter Geebus, an aspiring comic-strip artist in the 1890s.**

Funny Papers (OP) by Tom DeHaven (ISBN: 0-670-33251-8). This tale follows the rise of a new comic-strip artist in the 1890s, as Pulitzer and Hearst battle for talent. Like *Kavalier & Clay*, it offers a real feeling for being there at the time. A great comic-strip book, once available in both hardback and paperback.

Derby Dugan's Depression Funnies by Tom DeHaven (ISBN: 0-8050-4445-0). A follow-up to *Funny Papers*, this novel follows our hero into the 1930s and his work on a Little Orphan Annie-like character. It's a little more fanciful than *Funny Papers* but still well done. The book includes a color Sunday page of *Derby Dugan* drawn by Art Spiegelman.

A NOVEL
SUPER-FOLKS
BY
ROBERT MAYER
RETURN TO EARTH AND YOU'RE FINISHED!
"THERE WERE NO MORE HEROES. KENNEDY WAS DEAD. BATMAN AND ROBIN WERE DEAD. SUPERMAN WAS MISSING. CAPTAIN MANTRA WAS IN A SANITARIUM. EVEN SNOOPY HAD BOUGHT IT. THE LAST TO GIVE UP THE FIGHT HAD BEEN THE MOST POWERFUL HERO OF ALL--
RUN! EVEN HE CAN'T SAVE THE CITY!

Super-Folks **helped inspire Kurt Busiek's concept for** ***Astro City*****.**

What They Did to Princess Paragon by Robert Rodi. (ISBN: 0452271630). A new writer's intention to turn the Princess into a lesbian doesn't sit well with her biggest fan, a fat, reclusive security guard who lives with his mother.

So he tracks down the pro to stop him. Stereotypes galore, but it's witty and well written.

Drawing Dead by Pete Hautman (ISBN: 0-671-00302-X) A good caper novel with complications that include two unscrupulous comic-book dealers who sell rare comics in protective "Stasis Shield" cases. The plan works until a gangster wins some in a poker game, tears one open to impress his girlfriend, and discovers the inside pages are blank. Sounds like something that could have written recently, eh?

The Comic Book Killer features a crime almost too horrible to imagine: the theft of old comic books.

The Comic Book Killer by Richard A. Lupoff (ISBN: 0-55327781-2) A California insurance adjuster must find who stole 35 rare comics before too many people get killed. A fun mystery by a guy who knows comics inside and out. The hardback edition included an insert of the key comic book, but my paperback version doesn't. What a cheapskate I am.

The Colorist by Susan Daitch (ISBN: 0-679-7292-3). The life and times (*i.e.*, the late 1980s) of the woman who colors comic books about the super-heroine Electra. I don't think the author knew much about the details of coloring comics, but, then, neither do I, so I could be wrong. It got good reviews from Salman Rushdie and Mary Gaitskill and it was well written. Well worth trying.

The Kryptonite Kid (OP) by Joseph Torchia (ISBN: 0-3-046676-8). The story is told in a series of letters that a 7-year-old comics fan writes to his hero, Superman. They relate his difficulties at home and how he escapes them by diving into the Superman family of comics. The letters are fun, but the tone becomes more serious as it progresses.

SUSAN DAITCH
THE COLORIST
"It is always a delight to discover a new voice as strong as Susan Daitch's."
—Salman Rushdie
VINTAGE CONTEMPORARIES

How many books are there about people who color comics? Only ***The Colorist,*** *as far as I know.*

And here are a handful of mainstream novels featuring comics characters:

Super-Folks (OP) by Robert Mayer (ISBN: not available, but in hardback, book-club edition, and paperback, at least at one time). The adventures of a middle-aged super-hero whose powers are fading. Married with kids, he's well settled until being dragged back into action to save the world. This novel was one of Kurt Busiek's inspirations for *Astro City*.

Tintin in the New World by Frederic Tuten (ISBN: 0-688-12314-7; also in paperback ISBN: 1-57322-529-0). This story imagines Tintin as a grown-up meeting characters from Thomas Mann's *Magic Mountain*. He falls madly in love with Clavdia Chauchat, takes psychedelic mushrooms, and goes off to find himself. Winner of a *New York Times* Notable Book Award (in 1995), recipient of rave reviews, and featuring a cover by Roy Liechtenstein, it was too weird for my tastes as a long-time Tintin fan. But your mileage may vary.

Krazy Kat (OP) by Jay Cantor (ISBN: 0-02-042081-1). This tells the adventures of Krazy and Ignatz as they grow up, witness the first atomic explosion, ponder psychoanalysis, and imagine themselves as human beings. Like *Tintin*, it received rave reviews, and it, too, was a bit too weird for Mr. Silver Age.

Are there any you can add to the list? Remember, we aren't including the genre anthologies or super-hero novels that are readily known to fans — or the histories or biographies. We're talking mainstream fiction. Let us know if I missed one. I like reading books *without* pictures, too. ✦

"A rollicking crime caper...brilliant enough to dazzle the likes of Joe Gores and Elmore Leonard."
—The New York Times Book Review
POCKET BOOKS
PETE HAUTMAN
DRAWING DEAD
By the author of The Mortal Nuts

This caper adventure hinged on fake comics sealed in "Stasis Shields."

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1942 King Features NM 350
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#81 NM 35
#82 NM 35
#84 NM 35
#86 NM Drug Issue 50
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THE INCREDIBLE HULK
#113 NM 30
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#1 NM 60
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THE MIGHTY CRUSADERS
#1 1965 Origin of The Shield NM 40
MAVERICK
FC 980 NM 100
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#9 NM 50
MAGNUS, ROBOT FIGHTER
#8 NM 50
MY LITTLE MARGIE
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#6 The Monkees Cover NM 65
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TALES OF SUSPENCE
#66 VF/NM 40
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TUROK, SON OF STONE
#6 NM 100
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WEIRD
#4 100-Page Super Spectacular Wrightson Cover NM 150
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CHARLIE CHAPLIN UNCUT 10-CARD COLOR STRIP CANDY GIVEAWAY
1920'S ? Rare 500

The great Buyer's Guide cover artist hunt

Can you identify the parties responsible?

Recently, Russ Maheras, who has provided several covers to both ***CBG*** and its earlier incarnation, *The Buyer's Guide to Comic Fandom*, sent an e-mail, asking for help in identifying early TBG cover artists. He wrote:

"I have almost completed an index of the first 250 issues of *The Buyer's Guide to Comic Fandom*. Since the vast majority of those early issues had fan or professional artist illustrations on the cover, one of the index categories lists the cover artist.

"Unfortunately, about 60 of those early covers, representing 48 artists, are unsigned, initialed, or only partially signed. To help identify these unknown artists, I'm asking any current ***CBG*** readers to help out if they can.

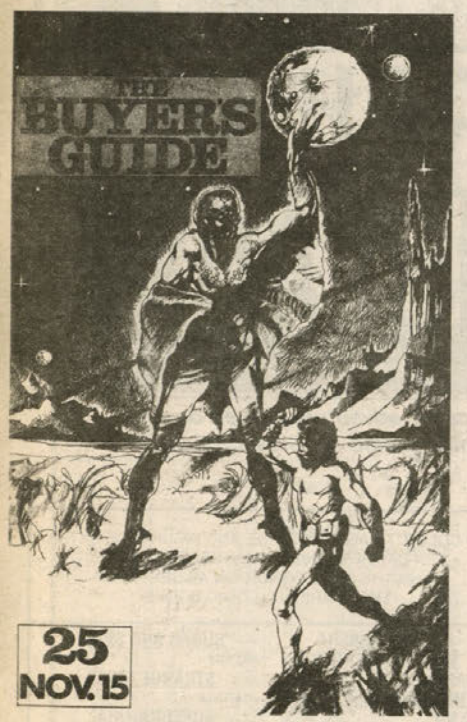
"Your help will make this index as accurate as possible, and provide a valuable resource for collectors for years to come."

If you or anyone you know did any of the covers listed below, please e-mail the information to *ohso@krause.com* and we'll send the information on Maheras.

Listed under the covers on this page (and on Page 38) are the issue number, followed by whatever signature (if any) was on the illustration. In some cases there will be parenthetical notes — usually because more than one artist worked on a particular cover.

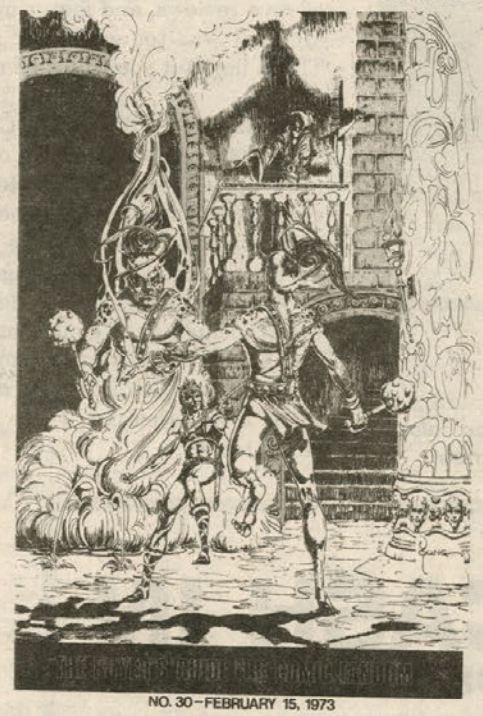
Some artists had covers published on a number of different issues, and in those instances, only the artist's first published cover is listed.

This is only the first installment of this ongoing hunt. Be here next week for more covers from the past. ✦



#25 Massey

#28 Merwin (inks)



#30 Young

#31 Warner

#32 T. Boxell

#34 (unsigned)

TBG *#38 had four "covers that almost made it." The two that need credits are #38a by Conway and #38b by Dick (last Name illegible)*

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CLASSICS ILLUSTRATED JR. - 507, 521, 522, 530, 541, 544, 545, 550, 553, 561, 566, 574 (12 issues total). All are 576 HRN avg. VF.....$39.00
CLASSICS ILLUSTRATED SPECIAL - 138A, 141A, 147A, 159A, World Around Us 8, 12, 34 avg. G.....$22.00
CLAW (DC, 1975) - 1-12 avg. NM-.....$30.00
CLAW - 1-12 avg. VF/NM.....$24.00
CLAW - 1-12 avg. VF.....$16.00
The COMIC READER (Fanzine, 1974) - 103, 104, 111, 129, 131, 133, 134, 136, 137, 164-166, 168-171, 173, 178, 180, 182-187, 189-192, 194, 197-201, 207-213, 215-219 (47 issues total) avg. VF/NM..$82.00 (Guide = $480.00)
CREATURES ON THE LOOSE - 25-36 avg. VF/NM.....$45.00
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DAREDEVIL - 12-14, 18-26, 28, 29, 32, 36, 39, 41, 44, 47-49, 51, 54-67, 69-71, 80, 82-85, 87 (46 issues total) 12-39 avg. VG, 41-87 avg. FN.....$149.00
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DETECTIVE - 306, 354, 367, 373, 379, 391, 396, 398, 399, 401, 406, 411, 419, 425, 427, 434-436 avg. FR+.....$18.00
DETECTIVE - 376-378, 380, 381, 383, 389, 390, 393, 399, 403, 413, 419, 420, 426-437 (26 issues total) avg. G/VG $47.00
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DETECTIVE - 497-648 (missing 7 issues) avg. NM.....$229.00
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FLASH - 231, 233, 234, 236, 238, 240-242, 248, 254, 255, 269, 271-273, 275-302 (43 issues total) avg. VG+.....$27.00
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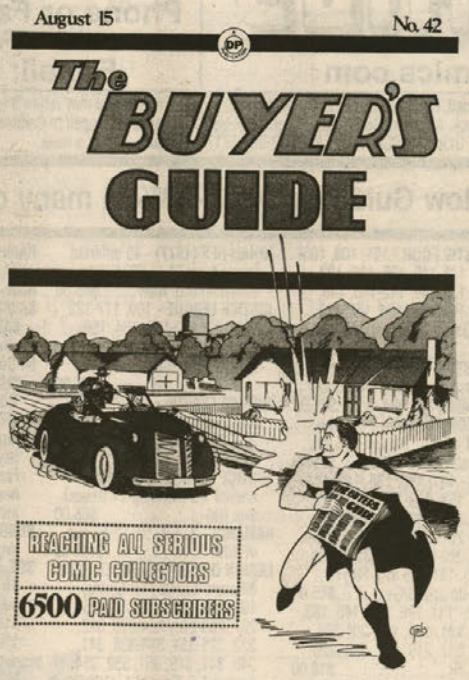

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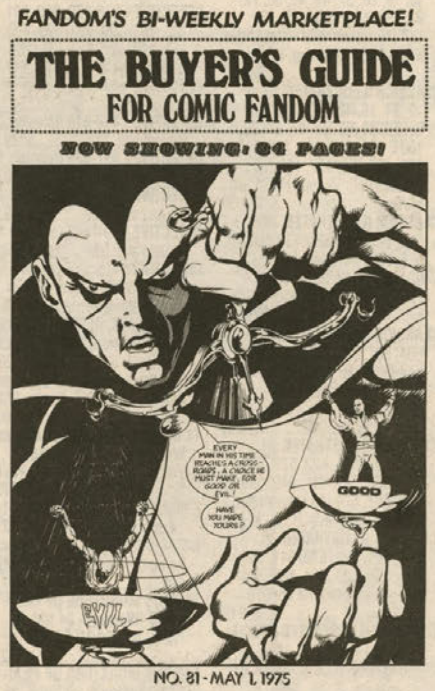

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6 vf 8.0	2,000.00	25 fi- 5.5	99.00	41 gd+ 2.5	32.00	71 fn/vf 7.0	30.00	142 vf/nm 9.0	24.00
8 fi+ 6.5	425.00	25 fi 6.0	99.00	43 vf/= 8.5	125.00	74 fi 6.0	24.00	142 vf+ 8.5	24.00
8 fn- 5.5	275.00	25 fi 6.0	129.00	45 fi+ 6.5	35.00	74 fn/vf 7.0	35.00	143 vf+ 8.5	24.00
8 vf+ 8.5	1,600.00	25 fn/vf 7.0	169.00	46 gd- 1.8	12.00	77 fn/vf 7.0	24.00	144 vf/ 8.0	15.00
8 vg/fi 5.0	179.00	25 vg- 3.5	49.00	47 vf/nm 9.0	275.00	78 vf- 7.5	30.00	145 vf- 7.5	20.00
10 fi/vf 7.0	525.00	26 vg 4.0	59.00	47 vg/fi 5.0	30.00	80 fi- 5.5	16.00	146 vf+ 8.5	18.00
10 vf+ 8.5	1,500.00	27 fn/vf 7.0	179.00	47 vg+ 4.5	28.00	81 vf- 7.5	30.00	146 vf/ 8.0	15.00
11 vf+ 8.5	900.00	27 gd+ 2.5	40.00	48 fi 6.0	40.00	83 fi- 5.5	16.00	147 nm- 9.2	25.00
12 cgc nm- 9.2	1,800.00	27 vg 4.0	60.00	49 fi/vf 7.0	59.00	84 vg 4.0	12.00	147 vf/ 8.0	15.00
12 fn- 5.5	129.00	27 vg+ 4.5	49.00	49 vg+ 4.5	28.00	89 vf- 7.5	37.00	148 fi+ 6.5	20.00
13 fi- 5.5	425.00	28 fa 1.0	25.00	50 fr/gd 1.5	48.00	90 vf- 7.5	45.00	149 vf- 7.5	40.00
13 fn+ 6.5	425.00	28 vg 4.0	69.00	50 nm- 9.2	750.00	91 fi/vf 7.0	30.00	150 vf/= 7.5	15.00
13 gd 2.0	59.00	29 vg- 3.5	38.00	50 vf+ 8.5	525.00	93 fn/vf 7.0	30.00	200 cgc nm 9.4	79.00
13 vg- 3.5	59.00	30 fi+ 6.5	58.00	50 vg/fn 5.0	125.00	94 vf/= 7.5	49.00	229 nm- 9.2	18.00
14 pf 0.5	59.00	30 vg 4.0	40.00	51 fi- 5.5	25.00	95 vf/= 7.5	35.00	230 nm 9.4	18.00
14 vf+ 8.5	1,900.00	31 fa 1.0	18.00	52 fi/vf 7.0	39.00	99 fi/vf 7.0	30.00	238 cgc vf/nm 9.0	69.00
15 vf+ 8.5	850.00	31 vf 8.5	320.00	53 fn- 5.5	30.00	100 vf- 7.5	160.00	238 nm- 9.2	78.00
15 vg- 3.5	89.00	32 vg+ 4.5	39.00	54 vf+ 8.5	59.00	100 vf+ 8.5	125.00	238 vf+ 8.5	60.00
15 vg/fi 5.0	99.00	32 gd+ 2.5	34.00	55 fi/vf 7.0	50.00	101 fn- 5.5	50.00	239 nm- 9.2	40.00
16 vf- 7.5	600.00	33 fi- 5.5	49.00	56 fi/vf 7.0	50.00	102 vf/= 5.5	79.00	239 vf- 7.5	20.00
16 vg- 3.5	85.00	34 vf- 7.5	139.00	57 fi/vf 7.0	40.00	111 vf/+ 8.5	29.00	239 vf/nm 9.0	29.00
18 fa 1.0	29.00	34 vf 8.0	310.00	57 fine 6.0	28.00	117 vf/ 8.0	29.00	252 vf/nm 9.0	28.00
18 fi/vf 7.0	200.00	34 vg+ 4.5	45.00	58 fi/vf 7.0	40.00	121 vf 8.0	150.00	252 vf/= 7.5	24.00
19 fi- 5.5	99.00	35 fi/vf 7.0	99.00	59 vf 8.0	69.00	121 vg+ 4.5	40.00	298 nm- 9.2	89.00
19 vg- 3.5	59.00	35 fr 1.0	16.00	60 fi/vf 7.0	40.00	121 vg+ 4.5	40.00	298 vf/ 8.0	25.00
19 vg+ 4.5	69.00	35 vg+ 4.5	45.00	61 fi/vf 7.0	35.00	122 fi/ 6.0	60.00	300 nm 9.4	70.00
20 fn/vf 7.0	225.00	35 vg+ 4.5	59.00	62 vf- 7.5	49.00	122 vf 8.0	150.00	300 CGC vf/nm. 9.0	99.00
21 fi- 5.5	99.00	36 fi 6.0	59.00	63 fi- 5.5	20.00	122 vf+ 8.5	170.00	Amazing Spider-Man Annual	
21 gd/vg 3.0	50.00	36 vg+ 4.5	50.00	63 fi- 5.5	20.00	122 vg- 3.5	35.00	1 fa/gd 1.5	59.00
21 vf/+ 8.5	360.00	37 fn/vf 7.0	190.00	64 fi+ 6.5	28.00	124 vf/ 8.0	35.00	1 vg+ 4.5	129.00
22 vf- 7.5	149.00	37 gd+ 2.5	34.00	65 vg/fi 5.0	16.00	126 vf/ 8.0	25.00	2 cgc fn/vf 7.0	195.00
22 vf+ 8.5	420.00	38 fn+ 6.5	89.00	66 fi/vf 7.0	39.00	129 vf/ 8.0	200.00	2 vg/fi 5.0	69.00
22 vg/fi 5.0	69.00	38 gd- 1.8	24.00	67 fi/vf 7.0	39.00	134 vf- 7.5	23.00	5 fi- 5.5	30.00
22 vg+ 4.5	59.00	38 vg+ 4.5	40.00	67 vf- 7.5	49.00	137 vf 8.0	42.00	5 fi- 5.5	30.00
23 fi+ 6.5	129.00	39 gd+ 2.5	40.00	68 vf- 7.5	40.00	138 vf 8.0	16.00	5 fi- 5.5	30.00
		40 fi/vf 7.0	179.00	69 fi/vf 7.0	30.00	139 fn+ 6.5	13.00	4 fn+ 6.5	49.00

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Mystery Contest #155 Winner

There was no winner of our 155th Mystery Contest from *CBG* #1459. If anyone had correctly identified the panel as coming from *Superman's Pal Jimmy Olsen* #155 (Jan 73), they would have received a copy of *But I Digress*. Keep those entries coming and keep watching for more contests in our pages.

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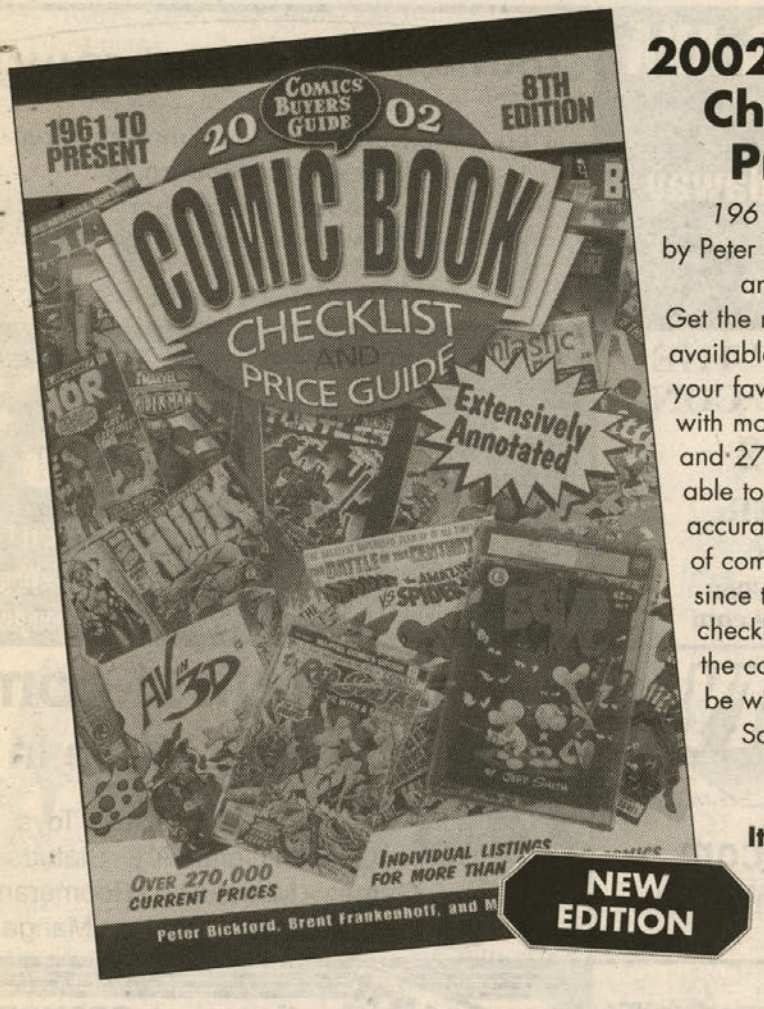

2002 Comic Book Checklist and Price Guide

1961 to Present, 8th Edition
by Peter Bickford, Brent Frankenhoff, and Maggie Thompson
Get the most up-to-date information available with this new edition of your favorite collecting guide. Now with more than 90,000 listings and 270,000 prices, you will be able to price your collection accurately and easily. Thousands of comics have been published since the 2001 edition and this checklist has them now. This is the collector's guide you can't be without!
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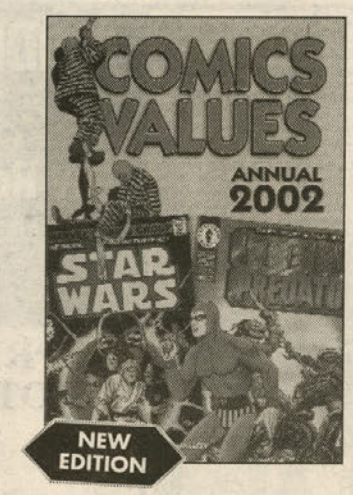

Comics Values Annual 2002

by Alex G. Malloy
Packed with more than 90,000 listings and more than 700 illustrations of classic and contemporary comics, this is the largest and most comprehensive comics collecting guide available. You'll find updated listings for D.C., Marvel, Classics Illustrated, Acclaim, Dark Horse and more, plus special sections devoted to the Golden Age, Color Comics and Underground Comics. Each entry is cross-referenced and includes issue number, title, date, artist, and current collector value.
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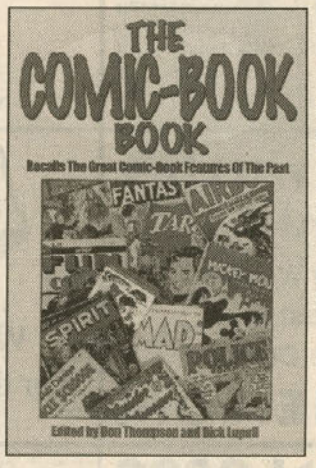

The Comic-Book Book

by Don Thompson & Dick Lupoff, editors
A group of comic-book collectors relive the Golden Days, as they recall their favorite childhood comics in this sequel to *All in Color for a Dime*. This reprint from the 1973 Arlington House original sports corrected illustrations, a new color section, a new introduction, and a new index.
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50 b&w photos
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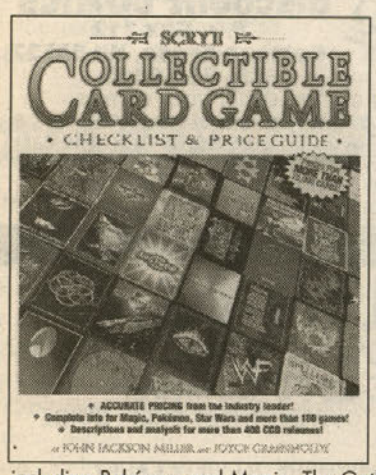
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Scrye Collectible Card Game Checklist & Price Guide

by John Jackson Miller and Joyce Greenholdt
Hey gamers... now is the time to put your collection in order! This is the only book that checklists and prices every single card from every collectible card game release (more than 100 different games). That's over 60,000 prices on cards including Pokémon and Magic: The Gathering. And you'll get a helpful and descriptive guide to each game written by expert gamers, plus more than 600 photos help you authenticate and recognize the cards you need.
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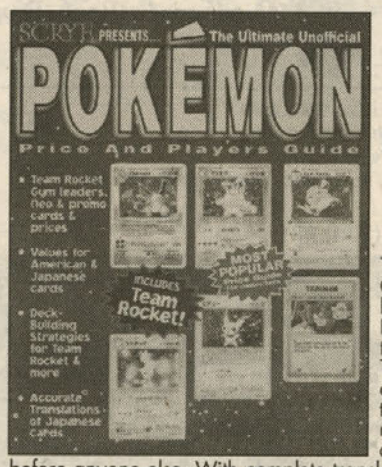
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Toy Shop's Action Figure Price Guide

edited by Elizabeth A. Stephan
Does your Luke Skywalker action figure have a telescoping light saber? Have you ever wondered if it has any value? You might be surprised by the value of ol' Luke had you not played with him. What about those Transformer figures that were all the rage 15 years ago? Toy Shop's Action Figure Price Guide will help answer all of your action figure questions. From the publishers of Toy Shop, this up-to-date guide will prove to be indispensable with over 2500 listings, 5000 values, and 500 photos, not to mention the in-depth history and market update of the action figure hobby.
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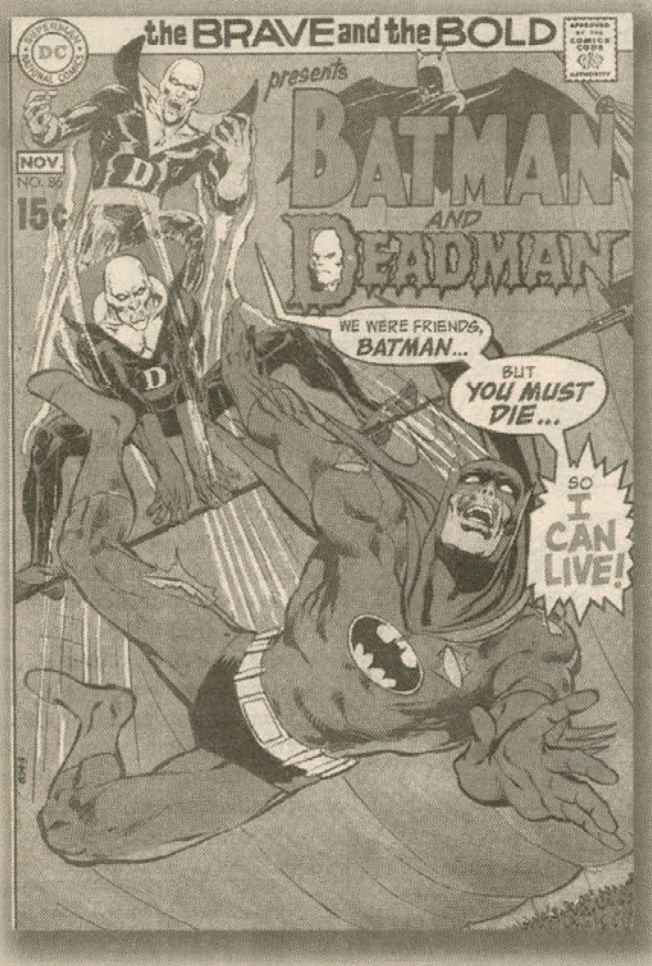
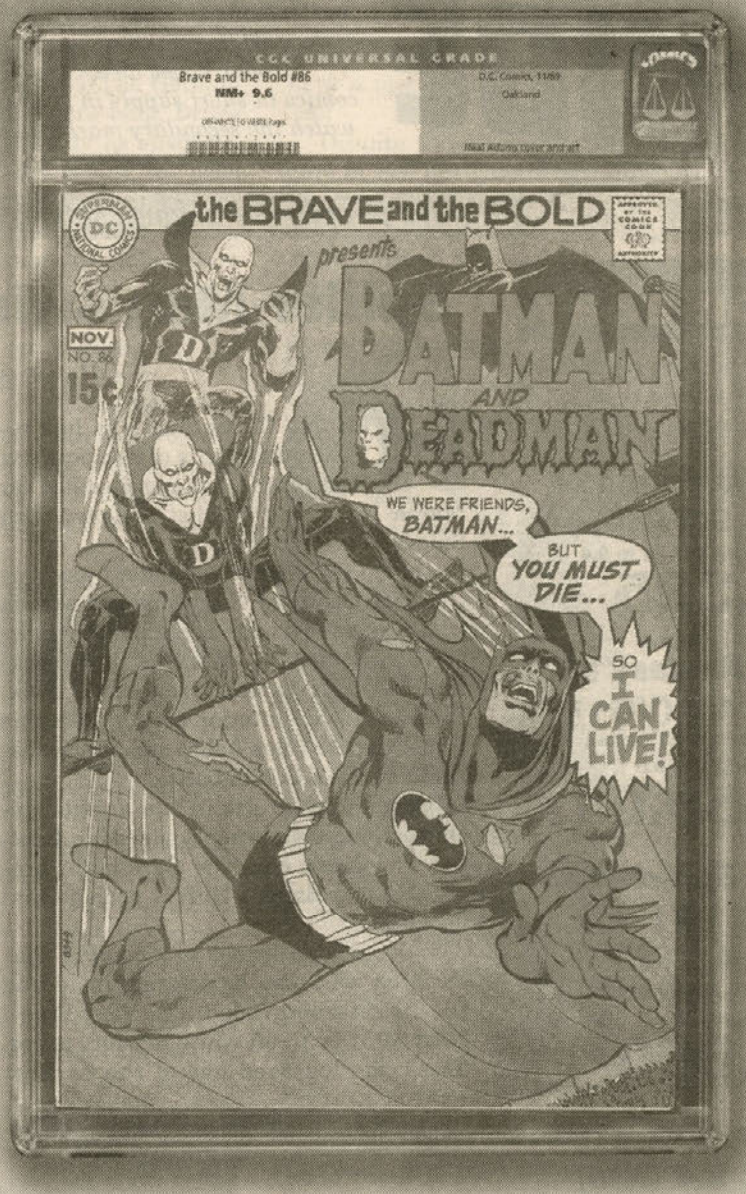


Brave & the Bold #86
Ebay auction
NO CGC Certification
described as New Mint/Mint
sold for $20.50 on 1/23/02



Brave & the Bold #86
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THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

A half a haul

How many comics can fit in one vanload? Chuck Rozanski knows.
See Page 44

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Jan. 22-28. All met their reserve price. Populations reported are as of Oct. 18.

***Fantastic Four* #2**
in CGC 9.2 (NM-)
1 of 10; there 1 better in 9.4
$6,325

***Amazing Fantasy* #15**
in CGC 4.5 (VG+)
1 of 11; there are 61 better, including 1 in 9.6
$2,650.01

***Amazing Spider-Man* Vol. 1 #1**
in CGC 4.5 (VG+)
1 of 12; there are 98 better, including 1 in 9.8
$1,800

***Incredible Hulk* #181**
in CGC 9.4 (NM)
1 of 55; there are 39 better, including 1 in 9.9
$1,750.01

***Exciting Comics* #9**
in CGC 4.0 (VG)
Only copy in grade, there is 1 better in 7.0
$1,301

***X-Men* Vol. 1 #1**
in CGC 5.0 (VG/FN)
1 of 14; there are 101 better, including 1 in 9.8
$1,124

***Fantastic Four* #1**
in CGC 3.5 (VG-)
1 of 9; there are 62 better, including 1 in 9.6
$1,100

Spider-Man swings into Heritage Signature Auction

Original art, rare issues, offered at March event

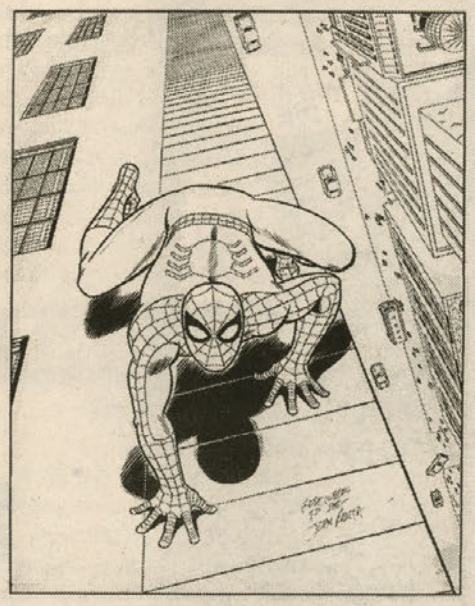
By **Brent Frankenhoff**

Heritage Comic Auctions has released highlights of its upcoming Signature Auction, scheduled for March 15-17, and the list is heavy with Spider-Man-related items.

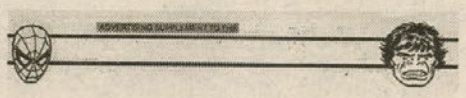
One of the auction's standout pieces is the original John Romita cover sketch that was used as the basis for *Spectacular Spider-Man* #1, Marvel's first black-and-white magazine-sized comic book. Romita did the interior art for both this issue and its color follow-up, which featured a Green Goblin battle.

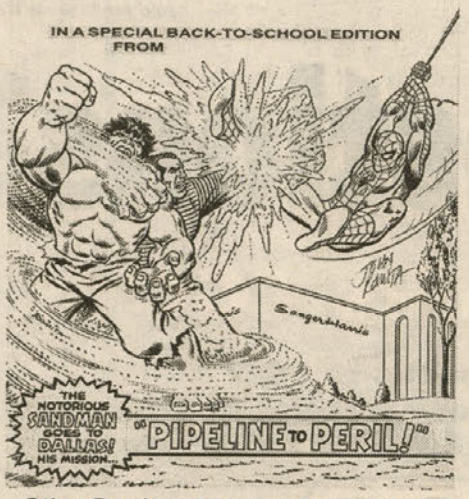
Other Romita art in the auction includes a piece showing Spider-Man fighting The Hulk and The Sandman, produced for a Sanger-Harris promotional booklet.

CGC-graded issues of *Amazing Spider-Man* will also be offered, including the first issue graded 9.0 (Very Fine / Near Mint) with off-white to white pages. The issue featured one of the earliest crossovers in Marvel history, with Spider-Man applying for membership in The Fantastic Four. Other historic highlights of the issue include the first appearance of J. Jonah Jameson and The Chameleon.



*The original art of John Romita's cover concept for **Spectacular Spider-Man** #1 is one of the auction's highlights.*

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Other Romita art on the auction block includes this piece for a Sanger-Harris promotional booklet.

Dr. Octopus' first appearance in *Amazing Spider-Man* #3 is another of the issues up for bid. The copy being sold is graded 3.0 (Good/Very Good) with light tan to off-white pages and has some Marvel chipping and a small glue spot.

Other issues of *Amazing Spider-Man* (and their CGC grades) include: #7 (Very Good/Fine, 5.0). #9 (Near Mint-, 9.2), #14 (Near Mint-, 9.2), #37 (Very Fine/Near Mint, 9.0), and #100 (Near Mint, 9.4).

Non-CGC-graded issues include: #1 in Good+, a lot of #1-50 in various mid- to high-grades (this lot does include about a dozen CGC-graded copies), #83 in Near Mint/Mint, and #121 in Near Mint.

Prospective buyers will be able to place bids on the items they're interested in several ways, including online and in person.

Heritage Comics Auctions Executive Director John Petty cautioned prospective live bidders that "our auction will be held at the Hotel Intercontinental in Dallas, the same weekend the NCAA Midwest Regional Basketball tournament comes to town. Fortunately we have a block of rooms set aside at a very special rate, but don't delay if you plan to attend. E-mail *Auctions@HeritageComics. com* to reserve your accommodations. Deluxe rooms are only $109 at our special rate."

For more information or to consign lots, contact Petty at JPetty@HeritageComics.com or call (800) 872-6467. Additional information, including bidding information, is available at *www.heritagecomics.com.* ✦

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*CGC-graded comics in the auction include a copy of **Amazing Spider-Man** #1 in 9.0 with off-white to white pages.*

INSIDE THIS SECTION

- **CGC Ratios** 43
- **Tales from the Database** by Chuck Rozanski 44
- **Resale Report** by Frankenhoff & Nathanson 46
- **Convention Calendar** 50

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***CBG*** compared the differences between the **median closing price offered** at each grade and the ***CBG Checklist & Price Guide/ComicBase*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded 9.9 "Mint" ...sold for a median price of **NM+950%** (or **10.5** times the NM guide price) **in the quarter beginning November 1**
Sample: 16 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **None sold**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +1499%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +1460%**
CBG's price for an **unslabbed Mint** comic book would be **NM +50%** (or **1.5** times our NM guide price)

CGC comics graded 9.8 "Near Mint/ Mint" ...sold for a median price of **NM+789%** (or **8.89** times the NM guide price) **in the quarter beginning November 1**
Sample: 281 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM +1011%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +789%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +769%**
CBG's price for an **unslabbed Near Mint/Mint** comic book would be **NM +25%** (or **1.25** times our NM price)

CGC comics graded 9.6 "Near Mint+" ...sold for a median price of **NM+434%** (or **5.34** times the NM guide price) **in the quarter beginning November 1**
Sample: 505 comics sold at online auction

Multiple for comics sold from **Jan. 15-21** **NM +540%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +413%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +420%**
CBG's price for an **unslabbed Near Mint+** comic book would be **NM +10%** (or **1.1** times our NM guide price)

CGC comics graded 9.4 "Near Mint" ...sold for a median price of **NM+280%** (or **3.8** times the NM guide price) **in the quarter beginning November 1**
Sample: 542 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM+413%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +270%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +282%**
CBG's ratios are pegged to its **NM grade price**. All prices on this page are shown in amounts relative to it.

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded 9.2 "Near Mint-" ...sold for a median price of **NM+119%** (or **2.19** times the NM guide price) **in the quarter beginning November 1**
Sample: 553 comics sold at online auction

Multiple for comics sold from **Jan. 8-14:** **NM+130%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +122%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +130%**
CBG's price for an **unslabbed Near Mint-** comic book would be **NM -10%** (or **0.9** times our NM guide price)

CGC comics graded 9.0 "Very Fine/ Near Mint" ...sold for a median price of **NM+43%** (or **1.43** times the NM guide price) **in the quarter beginning November 1**
Sample: 549 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM +53%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +40%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM +42%**
CBG's price for an **unslabbed Very Fine/Near Mint** comic book would be **NM -15%** (or **0.85** times our NM price)

CGC comics graded 8.5 "Very Fine+" ...sold for a median of **NM +2%** (or **1.02** times the NM guide price) **in the quarter beginning November 1**
Sample: 549 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM +22%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM +0%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM -4%**
CBG's price for an **unslabbed Very Fine+** comic book would be **NM -20%** (or **0.8** times our NM price)

CGC comics graded 8.0 "Very Fine" ...sold for a median price of **NM -24%** (or **0.76** times the NM guide price) **in the quarter beginning November 1**
Sample: 543 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM -30%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM -24%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM -26%**
CBG's price for an **unslabbed Very Fine** comic book would be **NM -25%** (or **0.75** times our NM price)

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded 7.5 "Very Fine-" ...sold for a median price of **NM -46%** (or **0.54** times the NM guide price) **in the quarter beginning November 1**
Sample: 495 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM -43%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM -46%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM -47%**
CBG's price for an **unslabbed Very Fine-** comic book would be **NM -32%** (or **0.68** times our NM price)

CGC comics graded 7.0 "Fine/ Very Fine" ...sold for a median price of **NM -58%** (or **0.42** times the NM guide price) **in the quarter beginning November 1**
Sample: 453 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM -50%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM -58%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM -57%**
CBG's price for an **unslabbed Fine/Very Fine** comic book would be **NM -38%** (or **0.62** times our NM price)

CGC comics graded 6.0 "Fine" ...sold for a median price of **NM -70%** (or **0.7** times the NM guide price) **in the quarter beginning November 1**
Sample: 227 comics sold at online auction

Multiple for comics sold from **Jan. 15-21:** **NM -66%**
Multiple for comics sold from **Oct. 1-Dec. 31:** **NM -70%**
Multiple for comics sold from **Sep.1-Nov. 30:** **NM -70%**
CBG's price for an **unslabbed Fine** comic book would be **NM -50%** (or **0.5** times our NM price)

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

COMICS FROM 1990 & LATER

- The median modern copy graded **10.0** closed **30.9** times NM guide this quarter.
- The median modern copy graded **9.9** closed **11.9** times NM guide this quarter.
- The median modern copy graded **9.8** closed **6.7** times NM guide this quarter.
- The median modern copy graded **9.6** closed **4.7** times NM guide this quarter.

These ratios are based on a nearly complete survey of online auctions of **unrestored** CGC-graded copies. In cases where a comic book did not realize a reserve price set by a seller, the highest price offered is regarded as what the market would bear.

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Hauling half a comics haul

How many comics treasures can fit in one van?

For the past three weeks, Chuck has been telling the story of the discovery in 1977 of the original Mile High/Edgar Church collection of Mint Golden Age comics. He initially was contacted by a realtor who said that a family wanted to dispose of all the comics in an estate. The deal had to be in cash and Chuck had to take all the comics.

By **Chuck Rozanski**

Last week, I left off at the point in the story where I was parked in the back of the house, preparing to load some of the comics into my old Chevy van. I parked next to the area where the trash was put and was stunned to discover a huge pile of art and magazine clippings lying in the snow. It was at this point that I realized that the people I was dealing with had motivations that I did not understand. Why would anyone throw away such cool and valuable material?

In the end, the answer to that question will never actually be known. Before the entire deal was over, I met with the heirs on nearly a dozen occasions. Each time I learned a bit more, but the more I understood, the more questions were raised. I can't explain the hows and whys, but the primary driving factor for the heirs when I first met them was that they wanted the house up for sale immediately. They viewed Edgar Church's lifelong collection of paper and art as being just so much junk and they wanted it out of the house immediately. That was why the realtor had asked me during the original phone call if "I would be willing to haul these old comics away ..." It wasn't that they wanted money for the comics but, rather, that they wanted to sell the house as quickly as possible. They viewed the comics as an impediment to their plans and they were determined to get rid of them in any way they could. The fact that I was willing to offer them cash for comics they had planned to junk delighted them to no end.

"I was terrified that I would damage some of the books. After I ran out of boxes, I had to just pile them in the van in big unsupported stacks."

One factor that I do know motivated the heirs to sell the house quickly was a fear that the house would drop in value. The realtor mentioned to me that there was a concern that the neighborhood was turning "Mexican" and that they wanted to sell before real-estate values declined. To say that this rubbed me the wrong way is a severe understatement. It is undeniable, however, that the house was located near an area with a high Hispanic population and that it was possible that Anglo families were moving out of the neighborhood. I honestly don't know what happened in that regard in the future, but this unpleasant viewpoint seemed to have been a motivation that drove the heirs to empty the house quickly.

Once I started loading comics, it took me about two hours to fill my van. I had brought about a dozen boxes, but they were nowhere near enough. In the end, I loaded about 10,000 comics into my van on the first day. Those filled the floor of the van to the back of the drivers seat and made my old leaf springs sag to near breaking. Unfortunately, this didn't get me far into the wonderful closet. To meet the heirs' expectations, I first had to pack the comics on the basement floor. That was really painful, since those comics were from the 1950s and were relatively inexpensive. To my great frustration, those newer copies took up the vast majority of the space in the van. The older comics in the closet just wouldn't fit ...

I don't remember most of those two hours I spent loading, since it was nerve-wracking work. I had no help, since the heirs disappeared upstairs with the realtor after we'd made the deal. It was my responsibility to haul the comics out of the basement and back into the alley to my van. Despite its being a cold and snowy January day, I was completely drenched with sweat by the time I'd finished. Not only was it hard work, but I was terrified that I would damage some of the books. After I ran out of boxes, I had to just pile them in the van in big unsupported stacks. Knowing that I would be turning corners and driving on the freeway on the way home, made me be as careful as possible, but I knew it was inevitable that a few copies would sustain minor nicks. To offset this problem, I piled 1950s comics (most of which Edgar Church purchased used) around the few 1940s comics I'd managed to get from the closet. For the most part, this technique worked well.

What really drove me crazy about this day was that I had to leave most of the best books behind. My van would only hold slightly over half the collection, and the heirs declined to let me make two trips that day. They explained that they had other plans for the rest of the weekend, so we would just have to wait to get together again until the following Saturday. That meant that I had to wait a full week to come back for the contents of the closet! I was in absolute agony at that thought. I had no choice, however, since my van was completely full.

What made leaving the closet full of comics behind particularly hard was that I had just started to hit the good stuff. When I was in the van, stacking the comics I'd pulled from the rafters, I saw *Red Raven* #1, one of the rarest Marvel comics ever published. It was printed in 1940 and looked as though it had never been opened. Clearly, if a comic book of that vintage was in the closet, then there was no end to the possibilities. There were still about 8,000 copies left to load, but I had to wait a week to come back for them. Suffice it to say, that was a week in which I slept very little.

To be continued ...

What customers are buying ...

Top Silver Age comics sold
by Mile High, from Jan. 25-31, 2002:

1. *Fantastic Four* Vol. 1 #7 in FN	$700.00
2. *Richie Rich* #1 in GD	$364.00
3. *Fantastic Four* Vol. 1 #15 in FN	$280.00
4. *Fantastic Four* Vol. 1 #10 in GD	$210.00
5. *Superman* Vol. 1 #111 in FN	$180.00
6. *Hawkman* #15 in NM	$100.00
7. *House of Mystery* #114 in FN	$100.00
8. *Thor* Vol. 1 #166 in NM	$85.00
9. *Amazing Spider-Man* Vol. 1 #40 in GD	$84.00
10. *Amazing Spider-Man* Vol. 1 #45 in VG	$80.00

Top CGC comics sold
by Mile High, from Jan. 25-31, 2002:

1. *Amazing Adventures* #5 in 9.8	$175.00
2. *X-Men* Vol. 1 #139 in 9.6	$126.00
3. *Giant-Size Spider-Man* #3 in 9.4	$101.50
4. *Justice League of America* #109 in 9.6	$96.00
5. *Justice League of America* #108 in 9.6	$78.40
6. *The Brave and the Bold* #71 in 8.0	$43.20
7. *Challengers of the Unknown* #85 in 9.6	$35.00
8. *House of Secrets* #94 in 8.5	$35.00
9. *Captain Marvel* (Marvel) #4 in 8.0	$31.50
10. *Tomb of Darkness* #10 in 9.0	$31.50

Top Modern comics sold
by Mile High, from Jan. 25-31, 2002:

1. *Incredible Hulk* #181 in FN	$840.00
2. *Kingdom Come Slipcase Edition* in NM	$180.00
3. *Marvel Team-Up* #1 in FN	$84.00
4. *Wolverine* #1 (signed) in NM	$75.00
5. *Adv. of Superman* #500 (platinum) in NM	$70.00
6. *Swamp Thing* #1 in FN	$70.00
7. *Lady Death* #1 in NM	$70.00
8. *Savage Tales* #2 in NM	$60.00
9. *All-Star Archives* #1 in NM	$60.00
10. *Superman Archives* #1 in NM	$60.00

Top-selling comics
by Mile High, from Jan. 25-31, 2002:

1. *9-11* Vol. 1
2. *9-11* Vol. 2
3. *Dark Knight Strikes Again* #2
4. *Ultimate Spider-Man* #1 (Kay-Bee variant)
5. *Hey, Boss* #1
6. *Dale Keown Pitt Sketchbook*
7. *Pitt* #16 (fullbleed)
8. *Pitt* #17 (fullbleed)
9. *Pitt* #18 (fullbleed)
10. *Wolverine: The Origin* #3

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

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ACES HIGH
#1 Gd.....$18
AIR FIGHTERS
7 VG+.....$175
ALL AMERICAN
74 VG+.....$200
ALL TOP COMICS
13 VG+ Phan L.$250
AMAZING MAN
10 VG.....$250
EverettSimon Burgos
ANCHORS ANDREWS
1 VG Baker.....$75
ATOM-AGE COMBAT
2 VG+.....$100
3 VG+.....$85
ATOMIC ATTACK!
8 VG+.....$100
AUTHENTIC POLICE CASES
13 VG Baker.....$65
24 VG+ Baker.....$60
28 VG- Baker.....$50
scarce 100 pager
36 VG Baker.....$30
BATMAN
10 VG.....$650
15 VG.....$565
17 VG+.....$500
USA Eagle War-c
39 VF-.....$600
64 VG.....$125
80 VG+.....$125
83 G-VG.....$80
BEWARE! TERROR TALES
#1 VG.....$85
BLACK HOOD
14 VG+.....$125
BLACK TERROR
14 VG.....$90
Schomburg cover
BLAZING WEST
9 NM....ACG.....$50
BLUE BEETLE
2 VG+.....$385
30 Fine+.....$135
31 Fine.....$75
38 Fine+.....$125
40 Fine+.....$125
41 VG+.....$55
BLUE RIBBON
2 Fine+.....$85
Baker Diary Secrets
BRICK BRADFORD
6 VF-.robot.....$250
Schomburg cover
BUCCANEERS
19(#1) VG+.....$100
Crandall C&A
CAMPUS LOVES
1 VG+ Ward.....$75
CAMPUS ROMANCES
1 VG 1949.....$40
CAPTAIN AMERICA
11 VG.....$350
decent coverless
56 Fine.....$100
CAPTAIN MARVEL
33 G-VG.....$65
43 Fine+.....$150
46 Fine+.....$150
48 VG+.....$85
53 VG.....$60
57 VG+.....$75
69 70 VG+.....$65
98 VG.....$55
144 G.....$20
Wheaties Giveaway
nn VG 1946.....$150
CAPTAIN MIDNIGHT
67 VG+.....$75
scarce last issue
CHAMBER OF CHILLS
23 VG-.....$45
CHARLIE CHAN
#1 Fine-.....$200
S&K-c; Infantino
CLUE COMICS
11 VG+.....$40
COMEDY
23 Fine-.....$27
28 VG+.....$25
COMIC CAPERS
1 Fine+.....$100
5 VG+.....$25
CONTACT
3 Fine-.....$150
LB Cole WW2-c
CRACK COMICS
27 Fine-.....$450
first Capt Triumph
47 Fine+.....$85
59 VG.....$50
Crandall in above
CRAZY
1 VG.....$40
ManeelyBergEverett
6 VG+.....$ 40
CRIME SUSPENSTORIES
4 VG+....EC.....$90
18 VG-..EC.....$20
DARK MYSTERIES
1 VG+ Wood....$225
DETECTIVE
43 VG+.....$650
light color touch
86 Fine+.....$300
95 VG+.....$175
103 VG.....$150
182 VG+.....$125
EXCITING
8 G+.....$60
FANTASTIC FEARS
3 VG/VG+.....$45
FAWCETT'S FUNNY ANIMALS
5 VG+ 1943.....$50
FEATURE FUNNIES
3 VG+ LR.....$375
begin Eisner1937
FELIX & HIS FRIENDS
#1 VF.....$150
FIGHTIN' MARINES
3 VG+.....$65
3 VG.....$48
4 Fine+.....$80
4 VG.....$48
5 VG.....$48
Matt Baker's Canteen Kate in all
FORBIDDEN WORLDS
4 Fine+.....$145
5 Fine.....$150
5 VG+.....$125
Krenkel/Williamson
FRANKENSTEIN
11 Fine.....$100
25 Fine-.....$100
FRONTLINE COMBAT
2 VG/VG+.....$75
3 VG+.....$60
6 Fine+.....$50
7 Fine-.....$40
10 VG+.....$35
14 VG+.....$25
GHOST COMICS
1 VG...FH.....$125
G. I. COMBAT
7 VG+.....$50
18 VG+.....$60
GIRL CONFESSIONS
13 (#1) VG.....$30
Everett 1952 Atlas
HAUNT OF FEAR
15 Fair.....$15
HAUNTED THRILLS
10 VG+.....$55
HEADLINE
31 VG S&K.....$50
35 VG S&K.....$45
HEROES ALL CATHOLIC ACTION ILLUSTRATED
v5 #12 VF-.....$100
Babe Ruth Bio
INTERNATIONAL
5 Fine+.....$150
scarce pre trend EC
JESSE JAMES
5 VF-.....$75
Kubert Wood
JET
1 VG+.....$100
2 Fine+.....$100
3 VG+.....$100
Williamson/Evans
JINGLE JANGLE
5 VG.....$65
15 Fine-.....$65
16 Fine+.....$100
24 VF-.....$100
George Carlson
JO-JO CONGO KING
8 VG.....$285
classic half nekkid babe on a mountain of skulls cover
JOURNEY INTO UNK. WORLDS
5 VG+.....$125
JUMBO COMICS
56 VG+.....$80
63 G+.....$30
79 VG...Baker.....$40
90 VG/VG+Baker$45
95 VG+...Baker...$55
JUNGLE LIL
#1 Fine+.....$145
JUNGLE THRILLS
1 G-VG...1953....$75
scarce 3-D LB Cole
JUSTICE TRAPS THE GUILTY
9 VG.....S&K.....$55
KEN SHANNON
1 VG-.....$100
2 VG+.....$100
9 VG-.....$65
10 VG+.....$75
10 VG.....$60
scarce Cole Crandall
KING COMICS
11 VG.....$200
16 VG+.....$190
19 VG+.....$190
29 VG.....$140
112 VF-.....$50
126 VF-.....$40
136 VG+.....$20
141 148 VG+.....$25
KRAZY KOMICS
18 VG+.....$20
LAWBREAKERS ALWAYS LOSE
2 Fine+..Atlas.....$65
LIBERTY SCOUTS
2 (#1) VG.....$225
scarce 1941 Centaur
LOVE SECRETS
#1 Fine+.....$45
LOVERS' LANE
#1 VG.....$28
MAD COMICS
4 Fair.....$40
22 F-G.....$25
MADHOUSE
#1 VG/VG+.....$75
great MAD take-off
MAJOR HOOPLE
#1 VG+..1943...$100
MARVEL MYSTERY
61 VG+.....$300
MARVEL TALES
99 VG.....$125
101 VG.....$118
103 VG+.....$130
105 VG.....$80
110 VG+.....$95
113 VG-.....$60
117 VG.....$78
118 VG+.....$95
MASTER COMICS
43 VG/VG+.....$100
MILLIE THE MODEL
11 VG+ Kurtz.....$50
MODERN
59 VG/VG+ Cran$75
MURDER INCORPORATED
#1 VG.....$125
MYSTIC COMICS
14 G-VG.....$40
17 Fine+ Krig.....$60
27 Fine+.....$35
34 Fine+.....$25
44 VF+.....$35
100 PAGES OF COMICS
101 VG 1937....$300
PANIC
1 VG+....EC.....$55
PERRY MASON
FB #49 Fine-....$100
PIRACY
1 G-VG.....$39
3 VG+.....$35
4 G+.....$15
PLASTIC MAN
13 Fine-.....$150
28 VG-.....$65
30 VG+.....$100
36 VG shark-c....$70
45 VG.....$60
POLICE COMICS
52 VG.....$60
54 VG.....$60
64 VG.....$50
104 VG+ Cran....$35
112 VG Crandall $30
POLICE LINE UP
4 VG+.....45.00
RAGGEDY ANN
4C 45 VG+.....$100
REAL FACT
1 Fine+ S&K.....$200
4 VG+ Finlay.....$100
5 VG Batman..$345
RIOT
1 VG-.....$45
Everett HeathBurgos
ROBOTMEN OF THE LOST PLANET
1 VG Avon.....$190
SCRIBBLY
4 VG-..Mayer...$100
SEARCH FOR LOVE
1 Fine+ ACG.....$35
SEVEN SEAS
2 VG+..Baker...$375
2 VG....Baker....$240
SHADOW
v5 #9 VG.....$80
v6 #7 VG.....$75
SHEENA
7 VG+.....$85
9 Fine+.....$150
3-D #1 VG+...$165
with original glasses
SILLY TUNES
6 Fine+.....$40
SKELETON HAND
5 VG....ACG.....$50
SMASH COMICS
25 VG.....$200
Crandall Cole plus first app. Wildfire
26 VG.....$175
27 VG-.....$100
28 VF-.....$400
40 VF-.....$250
41 Fine+.....$150
44 Fine-.....$125
47 VG+.....$85
49 VG+.....$85
50 Fine-.....$95
54 56 Fine-.....$65
58 VG.....$50
59 Fine-.....$65
61 VG+.....$65
62 VG.....$50
63 64 Fine+.....$75
64 VG.....$45
66 67 Fine+.....$75
68 Fine.....$150
Cole's "Atomic Dice"
70 Fine+.....$80
79 Fine+.....$100
80 VG+.....$65
84 VG+.....$50
SPACE ACE
5 A-1#61 Fine- $125
SPACE ACTION
2 VG.....$100
SPACE WESTERN
44 VG+.....$150
absurd Nazi cover
SPELLBOUND
4 Fine+.....$120
9 VG+.....$60
10 VG.....$50
11 VG.....$42
12 VG+.....$50
THE SPIRIT
4 VG+ 1953.....$100
SPOOK
24 G-VG.....$45
LB Cole SOTI
26 G-VG Cole-c..$40
SPORTS ACTION
5 VG+ Atlas.....$40
SPY FIGHTERS
9 VG+ Atlas war $25
STAR SPANGLED
2 VG+.....$450
9 VG+.... S&K...$400
12 Fine+ S&K...$450
15 VG+...S&K...$300
15 G.....S&K...$125
16 Fine+ S&K...$400
17 Fine- S&K...$325
18 VG S&K...$300
O: Star Spangled Kid
21 VG+ S&K...$300
last Tarantula
27 VG S&K...$200
29 VG+ S&K...$250
33 VG+ S&K.....$125
39 VG+ S&K.....$125
41 Fine+ Kirby..$185
50 VG+..1945...$110
52 VG+ S&K.....$110
54 Fine+ S&K...$165
55 VG+.....$110
60 VF-.....$150
beautiful copy off-trimmed a tad
63 VG.....$90
66 VF-Batman..$500
Robin covers begin
67 VG+.....$150
light store stamp FC
71 Fine-.....$175
72 Fine+.....$250
73 VG+.....$125
77 Fine+.....$250
78 82 VG+.....$125
STRANGE TALES
21 VG-..1953.....$60
STRANGE TERRORS
2 Fine+.....$80
2 VG.....$54
weird birth of corpse
7 Fine..Giant.....$250
Kubert C&A scarce
SUBMARINER
1 VG LR.....$2700
very light color touch
34 Fine-.....$300
Bill Everett plus HT
SUN GIRL
2 VG BI Phan..$285
classic subway-c
SUPERBOY
1 VG...1949....$1200
9 VG+.....$200
33 Fine-.....$70
34 VG-.....$39
SUPER MAGICIAN
v3 #7 VG+.....$50
v3 #8 G-VG.....$20
v3 #9 VG-.....$30
v4 #8 VG+.....$40
v4 #9 Fine+.....$50
v5 #5 VG+.....$40
v5 #6 VG+.....$40
v5 #8 VG+.....$80
SUPERMAN
39 VG.....$200
43 VG+.....$200
76 Fine-.....$475
Batman cross-over
91 VG.....$80
3-D #1 VG+.....$250
SUPER RABBIT
3 VF...1945.....$90
8 Fine+.....$45
SUPERWORLD
2 VG+ LR.....$900
3 VG+ 1940.....$700
Gernsback Nemo
SUSPENSE
3 VG+ Marvel.....$80
TALES FROM THE CRYPT
21 (#2) VG+.....$200
27 G- Wood-c....$30
40 G-..Davis-c....$30
TARGET COMICS
v3#4 VG.....$125
Wolverton S-Hawk
v4 #12 VF+.....$50
TEEN-AGE DIARY SECRETS
5 VG Baker '49...$65
TEEN-AGE ROMANCES
10 VG- Baker.....$35
17 Fine+.....$175
All Matt Baker C&A
19 Fine..1951...$150
All Matt Baker C&A
20 G-VG Baker..$25
TEEN-AGE TEMPTATIONS
#1 Fine- Baker..$175
3 VG.....Baker....$60
6 G-VG..Baker....$35
TERRORS OF THE JUNGLE
18(#2) VG Cole..$85
20 VF- LB Cole.$225
classic octopus-c
21 VF- LB Cole.$300
5 VG LB Cole....$75
more jungle bondage
8 VG+ LB Cole....$90
TERRIFYINGTALES
12 VG LB Cole....$75
15 VG LB Cole....$75
TERRY-TOONS
2 VG 1942.....$150
TESSIE THE TYPIST
10 VG Wolverton$55
THE THING
2 VF- 1952.....$275
14 VG/VG+.....$400
All Steve Ditko C&A!
15 VG+...1954..$450
All Steve Ditko C&A
classic "Giant Worm Eats Brooklyn cover
16 Fine+.....$100
pretty gruesome
THIS IS WAR
5 (#1) Toth.....$25
THIS MAGAZINE IS HAUNTED
6 VG Moldoff....$45
THUNDA
5 VF-....Powell....$75

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6 Fine+ Cole....$200
v2#1 Fine $350
Cole Toth Wood
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10 Fine- 1954.....$75
Matt Baker C&A
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5 VG+ 1949.....$75
TRUE WAR ROMANCES
5 9 VG+ 1953.....$15
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14 VG.....$50
18 VG.....$55
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2 VG...1952.....$35
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1 VG Fox.....$75
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12 (#1) G+.....$550
WAR BATTLES
1 VG- Powell.....$16
6 VG+ Nostrand.$10
WAR TIME ROMANCES
#1 Fine+.....$200
All Matt Baker C&A
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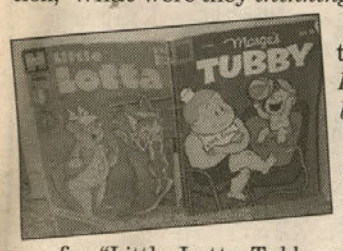
RESALE REPORT

February 3-9, 2002

Compiled By **Brent Frankenhoff**
CBG Managing Editor

Strange pairings

Over the course of indexing, researching, and pricing thousands of comics, it's not uncommon to come across a title or an auction pairing that just makes the viewer stop, think a moment, and then burst out laughing, often with the exclamation, "What were they *thinking*?"



Recently on eBay came the auction of a copy of *Little Lotta* #20 and *Tubby* #35.

The pair were in approximately Good condition and sold for $5.

The listing, however, was for "Little Lotta Tubby comic," and maybe it was just the hour of the day or the mental state of the researcher, but it did produce gales of laughter around the office.

Earlier, we'd come across Harvey's *Little Lotta's Foodland* and opined about the reasoning behind pairing a disorder or a fear with a character.

What's next: *Tony Stark's Hip Flask? Richie Rich's IRS Audit? Daffy Duck's Hunting Tips?* The mind reels at the possibilities.

— Brent Frankenhoff

ComicLink Comments

ACTION COMICS #6

DC • Nov 1938 • Cover 10¢

This issue features the first appearance of Jimmy Olsen and the sixth appearance of Superman. The front cover was a strictly graded VF/NM. CGC downgraded the book because of back-cover defects. This is the highest certified grade and by far the nicest copy of *Action Comics* #6 that has ever been listed on ComicLink.

SOLD IN F/VF (CGC 7.0) FOR: $10,500

FANTASTIC FOUR #25

Marvel • Apr 1964 • Cover 12¢

Featuring the second battle between The Thing and The Hulk (the first was in #12), this is one of the most popular *Fantastic Four* issues. It is still affordable for many collectors, and demand heavily outweighs supply. This issue was an above-average copy with below-average page quality (light tan to off-white pages).

SOLD IN VF+ (CGC 8.5) FOR: $300

AMAZING SPIDER-MAN #2

Marvel • May 1963 • Cover 12¢

This issue contains the first appearance of The Vulture and the third appearance of Spider-Man. The copy sold here was a reader's copy. It had creasing on the front cover and significant visible wear. However, with the demand for early issues of *Amazing Spider-Man* continuing to climb, expect to see even these copies go up in value.

SOLD IN VG FOR: $450

SUPER-MYSTERY COMICS Vol. 7 #3

Ace Magazines • Jan 1948 • Cover 10¢

This issue was part of the Ohio collection which contained many high-grade Golden and Silver Age comics. Gerber's *Photojournal Guide to Comic Books* estimates that only between 21 and 50 copies of the particular issue exist, making it without question one of the finest in existence.

SOLD IN NM- (CGC 9.2) FOR: $325

CRIME DOES NOT PAY #27

Lev Gleason • May 1943 • Cover 10¢

This issue, as with many issues in the run, features a classic Charles Biro cover. *Crime Does Not Pay*, published by Lev Gleason, was one of the longest-running crime titles. It began in 1942 and ended with #147 in 1955. The series featured sensational stories based on police records. This is currently the highest graded copy.

SOLD IN VF/NM (CGC 9.0) FOR: $585

X-MEN Vol. 1 #1

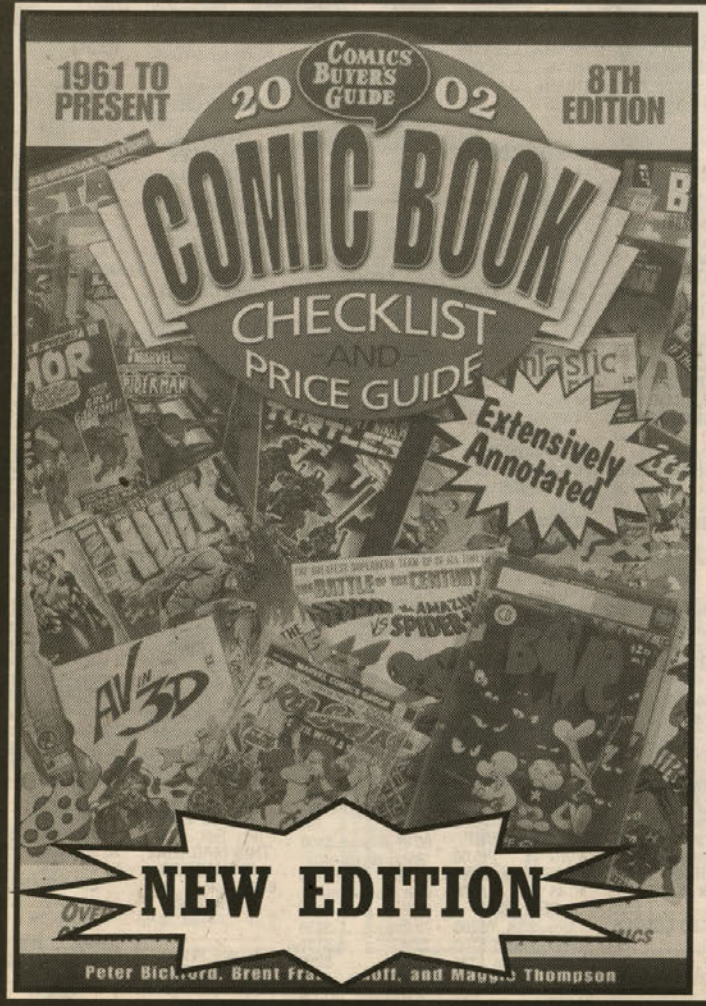
Marvel • Sep 1963 • Cover 12¢

This issue features the first appearance and origin of The X-Men and the first appearance of Magneto. With the second *X-Men* film in production, expect to see issues gain in value over the coming months. This copy was in low grade but was a solid reader's copy and a good filler for a low-grade Silver Age collection.

SOLD IN VG- FOR: $650

Josh Nathanson is CEO of ComicLink ***(www.comiclink.com)****, an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold.*

By **Josh Nathanson**



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S-26	NM	30.00	**Challengers of the Unknown**			**Kamandi**		
Atom			15	VG	35.00	1	NM	35.00
7	VF	180.00	17	F	38.00	**My Greatest Adventure**		
29	VF	130.00	**DC Special**			24	F+	90.00
Batman			28	NM	18.00	**Our Army at War**		
77	G	65.00	**Detective**			151	VG/F	100.00
78	VG 1pc tp 1/s fc	150.00	148.	G+	120.00	**Sea Devils**		
101	G-	50.00	**80pg. Giant**			5	VF	100.00
120	VG+	75.00	7	VF	240.00	**Showcase**		
124	VG	55.00	9	F/VF	110.00	18	VG-	160.00
129	G+	45.00	**Flash**			23	G/VG	180.00
132	VF	100.00	173	NM	90.00	24	VG-	210.00
147	VF	110.00	**Green Lantern**			34	VG-	180.00
150	VG+	30.00	22	VF+	120.00	35	VG/F	170.00
152	F	30.00	38	VF-	70.00	36	F+	190.00
165	VF+	85.00	46	VF/NM	95.00	38	NM-	375.00
167	VF+	85.00	**Hawkman**			56	VG+	32.00
171	VF-	320.00	6	VF-	70.00	75	NM-	125.00
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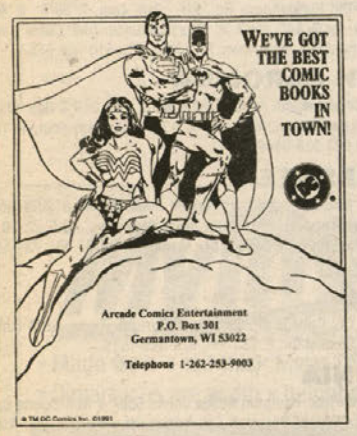

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FANTASTIC FOUR #2 (3/4 cover/vg interior; 1962)—$125.00
FANTASTIC FOUR #3 (3/4 cover/vg interior; 1962)—$125.00
FANTASTIC FOUR #10 (coverless, vg, one story page missing) —$10.00
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THE FLASH (1960s) #120 (vg; $25.00), 129 (Fine; $50.00), 130 (vg; $20.00), 134 (vg; $20.00)
FOREVER PEOPLE #3 ($20.00)
G.I. COMBAT #102-107, 109, 110 ($35.00 each)
GREEN LANTERN #69 (1969)($30.00)
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HOUSE OF SECRETS #38 (fine, $22.00), 95 ($10.00)
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THE PHANTOM (King & Charlton) #22 ($15.00), 23 ($15.00), 67 ($7.00), 74 ($7.00)
THE SHADOW #4 (1970s) $10.00
SHAZAM! #8 (100 pages) $15.00
SHOWCASE #23 (tape on spine, vg; $100), 35 (vg; $75.00), 36 (vg; $50.00), #84 ($50.00)
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WEIRD WESTERN TALES #13 ($25.00), 18 ($15.00)
WILD WILD WEST #2 (Gold Key) $40.00
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MODERN: CALIBER PRESENTS #1 (First Crow)—$50.00
THE CROW (Calibre) #1 (2nd print)($10.00), 2, 4 ($30.00 each)

Convention Calendar

The most complete listing of comics events anywhere!

To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *mccarvillem@krause.com.*

CALIFORNIA

Mar 10 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Mar 16-17 CA, Redding. Sports Card & Comic Book, Beanie & Collectibles Show, Mount Shasta Mall. Hilltop exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: $120. for 1, $105. ea. for 3 or more. CA Sports Card Shows, PH: 530-241-4063.

Mar 23-24 CA, Daly City. Sports Card & Comic Book Show, Serramonte Center, Serramonte Blvd. Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 80, F: $150. for 1, $135. ea. for 3 or more. CA Sports Card Shows, PH: 530-241-4063.

Mar 24 CA, Bakersfield. Comic Book Convention, Hodel's. 5917 Knudsen Dr., SH: 10am-5pm, T: 40, F: $50., A: $3., under 13 free. Scott M. Hudlow, 6312 Castlepoint St., Bakersfield, CA 93313. PH: 661-834-9183.

CONNECTICUT

May 17-19 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 100-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10312. PH: 718-967-9172.

FLORIDA

Mar 5 FL, Fort Lauderdale. Tues. Night Collectibles Show, Marina Marriott Hotel. 1881 SE 17th St., SH: 5pm-9:30pm, A: $2. Charles Cerrito, PH: 954-419-9496.

Apr 2 FL, Fort Lauderdale. Tues. Night Collectibles Show, Marina Marriott Hotel. 1881 SE 17th St., SH: 5pm-9:30pm, A: $2. Charles Cerrito, PH: 954-419-9496.

May 5 FL, Daytona Beach. Comic Book Convention, Ramada Inn Speedway. 1798 W. International Speedway Blvd., SH: 10am-4pm, A: $2. Alan, PH: 309-657-1599.

ILLINOIS

Feb 23 IL, Chicago. Sports Card & Comic Book Show, St. Pascal School Gym. 6143 W. Irving Park Rd., SH: 10am-4pm, T: 36-8', F: $25. for 1, $20. ea. add'l., A: $1. Charley Shallcross, 3962 N. Merrimac, Chicago, IL 60634. PH: 773-777-6456 or 736-8806.

Mar 3 IL, Bridgeview. Sports Cards, Comic Books & Toy Show, Oremus Center. 2 blks. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 9 IL, Orland Park. Comic Books, Sports Cards, Cars & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1. $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 10 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Mar 10 IL, Rockford. Comic Book, Toy, Record & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: $32., A: $2. Donald McCauley, PH: 815-262-7250.

Mar 23-24 IL, Elgin. Windy City Pulp & Paperback Show, Ramada Inn. 345 W. River Rd., T: 100-6', F: $30.-$50., A: $10. Cat Jaster, PO Box 45495, Madison, WI 53744. PH/FAX: 608-241-3004.

Mar 24 IL, Orland Park. Comic Books, Sports Cards, Cars & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1. $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 14 IL, Rockford. Comic Book, Toy, Record & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: $32., A: $2. Donald McCauley, PH: 815-262-7250.

Apr 21 IL, Bolingbrook. SW Suburban Comic Book Convention, Holiday Inn. 205 Remington Blvd., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 28 IL, Orland Park. Comic Books, Sports Cards, Cars & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1. $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 12 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

INDIANA

Feb 23-24 IN, Goshen. Comic Books & Collectible Hobby Show, Ramada Inn. US 33, SH: 10am-5pm, T: 28, F: $40.-$45., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887 10am-midnite.

Mar 2 IN, Crown Point. Comic Books & Collectible Hobby Show, American Legion. 1401 N. Main, SH: 10am-5pm, T: 27, F: $30., A: free. Gene F. Haberstich, PO Box 908, Goshen, IN 46527. PH: 574-533-1887 10am-midnite.

Mar 9-10 IN, Warsaw. Comic Books & Collectible Hobby Show, Kosciusko Cty. Fairgrounds. Smith St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 30, F: $50.-$55., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 574-533-1887 10am-midnite.

Mar 23-24 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $75. for 1, $135. for 2, A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Guipa, PH: 219-389-9962.

Apr 20 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-5pm, T: 40-50 8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129.

KANSAS

Feb 22-24 KS, Topeka. 7th Annual Comic Book & Collectible Show, Westridge Mall. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, A: free. Tim Belk, 2811 Joplin St., Joplin, MO 64804. PH: 417-781-4422.

Mar 10 KS, Kansas City. Comic Book, Antiques & Collectible Show, Jack Reardon Civic Ctr. 5th & Minnesota, SH: 10am-4pm, A: $3. Scott & Mindy Condray, 932 E. 9th St., Concordia, KS 66901.

Mar 16-17 KS, Shawnee-Kansas City. ComiCon, Civic Centre. 13817 Johnson Dr., SH: Sat. 10:30am-6pm, Sun. 10am-4pm, T: 90, F: $90., A: $5., 7 & under free. Greg Huneryager, PO Box 3528, Lawrence, KS 66046. PH: 785-842-8064 or Keith Briggs, PH: 816-525-9667.

Mar 23-24 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, Planet Promotions, Chris Jackson, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

MARYLAND

Mar 24 MD, Timonium. Comic Book & Non-Sports Card Show, Holiday Inn. 2004 Greenspring Dr., SH: 11am-4pm, T: 30, F: $55., A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MASSACHUSETTS

Feb 24 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

Mar 24 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Apr 21 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MICHIGAN

Mar 3 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 55-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Apr 7 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 55-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

MISSOURI

Feb 24 MO, St. Louis. Comic Book Club Convention, Newport Hts. Mem. Post Hall. 4271 Delor St., SH: 11am-3:30pm, A: $2. Tony, PH: 314-544-2812.

Mar 24 MO, St. Louis. Comic Book Club Convention, Newport Hts. Mem. Post Hall. 4271 Delor St., SH: 11am-3:30pm, A: $2. Tony, PH: 314-544-2812.

Apr 28 MO, St. Louis. Comic Book Club Convention, Newport Hts. Mem. Post Hall. 4271 Delor St., SH: 11am-3:30pm, A: $2. Tony, PH: 314-544-2812.

NEBRASKA

Mar 17 NE, Omaha. Comic Book, Coins, BB Cards, NASCAR & Automobile Collectibles Show, Red Lion Hotel. I-80 & 72nd St., A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

Apr 21 NE, Omaha. Comic Book, Coins, BB Cards, NASCAR & Automobile Collectibles Show, Red Lion Hotel. I-80 & 72nd St., A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW HAMPSHIRE

Mar 3 NH, Concord. Comic Book & Collectible Toy Show, Holiday Inn. I-93 exit 14, SH: 10am-4pm, A: $3., under 10 free. Michael, PH: 781-582-1075.

Mar 17 NH, Portsmouth. Seacoast Comic Book & Sports Card Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Feb 22-24 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Mar 3 NJ, Wayne. Comic Book, Toy & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Mar 8-10 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 50-8', F: $100.-$185. A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10306. PH: 718-967-9172.

Apr 5-7 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

Apr 5-7 NJ, Secaucus. Super Mega Show, Meadowlands Expo Center. T: 350. K&S Promos., 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.

Apr 7 NJ, Wayne. Comic Book, Toy & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Apr 19-21 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172.

May 3-5 NJ, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 50-8', F: $100.-$185. A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10306. PH: 718-967-9172.

May 5 NJ, Wayne. Comic Book, Toy & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 100-6',F: $20., A: free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Feb 23-24 NY, Bayshore. Comic Book, Sports Card & Collectible Show, Westfield South Shore Mall. 1701 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, F: $115. for 1, $220. for 2, $330. for 3, $440. for 4, A: free. Woodwill Corp, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Feb 23 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St., SH: 10am-4pm, T: 25-6' & 8', F: $30.-$40., A: $1. Edmond Elmokian, 64 Clinch Ave., Garden City, NY 11530, PH: 516-328-6989.

Feb 24 NY, Utica. Independent Comic Expo, Holiday Inn-Utica Business Park. Burrstone Rd., SH: 10am-4pm, T: 15-6', F: $25., A: free. Bob Elinskas, PH: 315-735-2168 eves.

Mar 2 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Mar 3 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Mar 17 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Mar 30 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St., SH: 10am-4pm, T: 25-6' & 8', F: $30.-$40., A: $1. Edmond Elmokian, 64 Clinch Ave., Garden City, NY 11530, PH: 516-328-6989.

Apr 7 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 14 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 200-8', A: $3., under 10 free. Central NY Promos., 35 Hubbard St., Ste. 1, Cortland, NY 13045. PH: 607-753-8580 eves.

Apr 20-21 NY, Bayshore. Comic Book, Sports Card & Collectible Show, Westfield South Shore Mall. 1701 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, F: $115. for 1, $220. for 2, $330. for 3, $440. for 4, A: free. Woodwill Corp, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Apr 20 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Apr 21 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 27 NY, New York City. Comic Books, Sports Cards & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St., SH: 10am-4pm, T: 25-6' & 8', F: $30.-$40., A: $1. Edmond Elmokian, 64 Clinch Ave., Garden City, NY 11530, PH: 516-328-6989.

May 5 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

NORTH CAROLINA

Apr 7 NC, Raleigh. Comix Conv., Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23, F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Mar 3 OH, Columbus. Buckeye Comic Con, Hall of Fame Cafe. 1421 Olendang Rd., SH: 10am-4pm, T: 30-6', F: $60., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 10 OH, Akron-Canton. Comic Con, Holiday Inn-Akron South. I-77 at Exit 120 (Arlington Rd.), SH: 10am-4pm, T: 40-6', F: $60., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 24 OH, Cleveland. Saturdays Child Nostalgia Fest, Holiday Inn-Richfield. 4742 Brecksville Rd., T: 60-6', A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44160. PH: 216-932-8596.

May 5 OH, Canton. Comic Con, Four Points Hotel (Sheraton). I-77 at Exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OKLAHOMA

Apr 6-7 OK, Oklahoma City. Bing Hampton Comic Book & Sports Card Show, State Fairgrounds-Kitchens of America Bldg. SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 88-8', F: $100. for 1, $180 for 2. $250. for 3, $320. for 4, A: $3., $2. with coupon. April Sherry, 5601 NW 72nd St. #124, Oklahoma City, OK 73132. PH: 405-722-8001 or 682-5711.

Apr 19-21 OK, Enid. Comic Book, Sports Card, Collectible & Die Cast Show, Oakwood Mall. 4125 W. Owen K. Garriott, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 30-8', F: $50., A: free. Gary Williams, 4125 W. Owen K. Garriott, Enid, OK 73703. PH: 580-242-3325 or 242-1691.

OREGON

Feb 24 OR, Portland. Comic Book Show #58, Exhibition Hall of Memorial Coliseum. In Rose Quarter Complex, 1401 N. Wheeler, SH: 10am-6pm, T: 165, F: $85, A: $6., under 8 free. Second Genesis Ltd., 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

PENNSYLVANIA

Feb 23-24 PA, Hershey. Comicon Comic Book & Toy Convention, Comfort Inn. 1200 Mae St., SH: Sat. 10am-5pm, Sun. 11am-4pm, A: $5. Hershey Comicon, RR 8 Box 8173, Spring Grove, PA 17362. PH: 717-225-6999.

Mar 1-3 PA, Uniontown. Comic Book, NASCAR, Beanie & Sports Card Show, Mall. US 40 W., SH: mall hours, T: 40-8', A: free. T.L.T., Tom Viencek, PO Box 284, Rices Landing, PA 15357. PH: 724-592-5038.

Apr 13 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1, $50. for 2, $40. for 3, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

SOUTH CAROLINA

Mar 2 SC, Columbia. 4th Annual Comic Book, Toy, Doll & Coll. Show, Jamil Temple. St. Andrews Rd. at I-26, SH: 10am-4pm, T: 125. Mark, PH: 803-358-0444.

TENNESSEE

Mar 30 TN, Martin. Sports Card, Comic Book, Knives & Collectibles Show, Vincent Implements-John Deere Bldg. Hwy. 45 E., T: 20, F: $25. Charlie Glover, 509 Olney St., Martin, TN 38237. PH: 731-587-4094.

TEXAS

Mar 21-24 TX, College Station. AggieCon 33, Texas A&M Univ. Memorial Student Ctr. F: $80. PH: 979-845-1515.

VIRGINIA

Mar 17 VA, Norfolk. Hampton Roads Comic Book & Non-Sports Card Show, Lake Wright Resort & Convention Ctr. I-64 exit 282, North Hampton Blvd., SH: 10am-4pm, T: 35-6', F: $60. for 1, $50. ea. add'l., A: $2. Comic Kings, Joey Boyack, 5272 Fairfield Shopping Ctr., Virginia Beach, VA 23464. PH: 757-467-2254.

Mar 22-24 VA, Lightfoot. Sports Card, Comic Book & Toy Show, Williamsburg Outlet Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 5-7 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 12-14 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5:30-pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-828-4866.

Apr 26-28 VA, Harrisonburg. Sports Card, Comic Book & Toy Show, Valley Mall. 1925 Market St., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5:30pm, T: 40-8', F: $110. for 1, $100. ea. add'l., A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 28 VA, Richmond. CCC Spring Comic Book Show, Holiday Inn Cross Roads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 30, F: $60., A: $2. Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

WASHINGTON

Feb 23 WA, Seattle. Puget Sound ComicCon & Toys Conv., Seattle Ctr. Rainier Room. 101 Republican St., SH: 10am-5pm, T: 55-8', F: $75., A: $4. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

Apr 14 WA, Seattle. ComicCard Convention, Seattle Ctr., Northwest Rooms. 101 Republican St., SH: 10am-5pm, T: 85-8', F: $75., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WISCONSIN

Apr 14 WI, West Allis. Cheesehead Comics, Toys & Bowling Conv., Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $1. Henry. PH: 414-449-1760 or Clayton, PH: 414-328-3675.

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See ya in the funny papers

By **Peter David**

More than a couple weeks ago, I was told one of the topics being discussed in ***CBG*** would be newspaper strips. At the time I was writing about other things and didn't have the time or space to get into the topic. But I've got free time now and thought I'd give a quick perusal of the funny papers and talk about the stuff that's making an impression on me these days, both good and bad.

Understand going in: I think the hardest comics-related job there is is producing a daily strip. Particularly a gag strip. I can't even conceive of doing such a thing myself, and concerning even those strips that I'm lukewarm on, I'm still impressed that the writers and artists are able to hit their deadlines week in, week out. I could never, ever do it. That said ...

Peanuts. I think it may be time for me to reassess just how much I enjoyed the strip. That's a painful admission to make, but it's sadly true.

Ever since the unfortunate, although amazingly timed, passing of Charles Schulz, the strip has been in repeats, since it was his wish for the adventures of Charlie Brown and the gang not to continue beyond his death. That wish has been respected, and all for the good. What's not for the good is that I've been reading *Peanuts* every day for ... well ... forever. And I'm continuing to do so. What I find disturbing is that I don't remember them. One here or there has rung a very faint bell, but, for the most part, it's as if I'd never seen them before.

When I pick up collections of other old strips at random, I'll invariably find myself smiling and saying, "Yes, I remember this one — ah, yes, that was a funny one." When *Doonesbury* artist Garry Trudeau takes a week or two off and they drop in a recycled strip, even if it's not one of the ones that requires timeliness to be effective, I'll always recollect having seen it before.

Peanuts just isn't having that impact on me. Each day is as the one before it and the one after it: Nothing all that interesting or different occurs to the characters, and the gags themselves, for the most part, aren't especially amusing. Eminently forgettable . I know, because I've forgotten it. Is *Peanuts* the only strip that would fit this description? Heck, no. But it's *Peanuts,* for heaven's sake. To discover mediocrity in what you once thought was great is kind of disheartening. Like tuning in to those old TV shows you used to groove on when you were a kid, only to discover as an adult that it was such dreck that *Barney* or *Power Rangers* look like *Masterpiece Theater* in comparison.

Liberty Meadows. I have only read Frank Cho's brilliant cast of characters — most particularly his lovelorn veterinarian (by pure coincidence, I'm sure), Frank, and the object of his affections, animal psychologist Brandy — in the collections rather than in any newspaper. (I also perversely admit I get a kick out of Brandy's mom, the woman who's so frosty she leaves icicles on the panel borders and who probably roomed at Prep School with Mrs. Robinson.) On the one hand, I regret that I can't just turn to it every day in the paper. On the other hand, considering the horror stories that Cho has described in his dealings with the censorious hand of the syndicate, it may be better that I haven't.

It's also moot, since Cho has announced that he will be taking the strip solely to collection format, abandoning the newspaper venue altogether. This strikes me as dangerously eggs-in-one-basket thinking, but it's his call to make. For a while now, I've been on the *Liberty Meadows* comp list. But, now that it's his sole source of revenue, my warrior princess Kathleen is going to be buying the new issues when they hit the stands in order to show support.

Zits. I'm sure that parents of teen-age boys will relate even more to this strip than I do, but there have been enough dead-on depictions of classic teen attitude in this series that I can say with confidence that *Zits* cuts across gender lines. The protagonist, Jeremy, is aggressively clueless, as opposed to his parents, who are, I believe, both bereft of names. They have no need of them. Like the point of view provided by Calvin, they exist only to serve the needs of the kid and have neither persona nor requirements of their own beyond that.

"There are the seeds of something truly great there, and I'm looking forward to seeing where it goes."

Any time I've called parents to RSVP on Ariel's behalf for a birthday party and said something like, "Hi, Samantha's mom? This is Ariel's dad," there's a tacit and amused understanding that, once upon a time, we had our own identities — but those are long gone. The most amusing moments come when Jeremy's mom tries to apply advice taken from those books on parenting that always seem to have been written in a vacuum (considering how much most of them suck). Invariably, her frustration mounts, as the advice from the experts proves maddeningly inapplicable to her eternally frustrating son. And the best thing is, you wish you could look 25, 30 years down the road to when Jeremy has his own kid ... who will hold him in as much disdain as he does his own parents. And you just know his own parents will be around snickering at Jeremy's come-uppance and spoiling their grandkid behind his back.

Mallard Filmore. There are certain strips where you just kind of go, "OK, I get it, you've made the point so many times that it's lost its point. Move on." *Cathy* falls into that category. The number of times Cathy stuck her tongue out and said "Acckkk!" over the pitfalls of single womanhood eventually dragged a funny strip down into repetitiveness. *Dilbert* treads the line, but the style is so minimalist and the variations on corporate stupidity are so diverse that it continues to hang on. But *Mallard Filmore* ... geez. My guess is that this ultra-Right Wing strip is presented to be some sort of counterpoint to *Doonesbury.* But Trudeau deftly skewers all sides of the political spectrum. Heck, family man Mike Doonesbury is a Republican, while ultra liberal Mark Slackmeyer has been shown presenting on-air diatribes on radio so over the top that even he was mortified. *Mallard Filmore*, on the other hand, has one joke: Liberals are stupid. Left-wingers are stupid. Anyone not conservative is stupid. There's no cast beyond the titular duck who appears to be a TV broadcaster commenting on how stupid liberal viewpoints are. If you're a conservative reader, you might be a bit embarrassed about the one-note opinion. If you're a liberal reader, you probably think, "OK, we get it. You think liberals are stupid. Do you have anything else to say?" The answer seems to be "No." Of course, arch-conservatives might say, "Ha! You just can't stand humor at your expense!" The response naturally is, "Sure I can ... if it's funny and consistently innovative." *Mallard Filmore* is neither.

Boondocks: In comics pages replete with interchangeable bland gag-a-day strips, *Boondocks* abounds with attitude and is anything but bland. It's also, more often than not, anything but funny. The strip initially centered on the adventures of two young black kids, Huey and Riley Freeman (Freeman. Get it?) and their dissatisfaction with their grandfather's choice to move them out of the 'hood and into the most whitebread suburbia this side of *Family Circus.* Lately, it's just kind of wandered around (as have the characters), looking for humorous opportunities and instead just coming across as forced. Artist-writer Aaron McGruder renders the strip in a *Doonesbury*-esque style, and we can take comfort in the knowledge that *Doonesbury* was no great shakes when it started out, either. The strip is at its best when the kids are either butting heads with their no-nonsense grampa or gleefully exploiting the obvious fear they inspire in the WASP mentalities they encounter. But the cast has yet to fully click as individuals, and, when the strip is off, it's way off. But there are the seeds of something truly great there, and I'm looking forward to seeing where it goes.

For Better or for Worse: When I first started reading this strip years ago, it just bored the hell out of me. Over the years, as the family has grown in both height and number, it has morphed into my single favorite strip. By turns touching, tragic, and always true to life, the Patterson family is the only one in comics you could actually see yourself hanging out with. A personal chart of Lynn Johnston's brilliance is that the youngest daughter, April, was born within a few months of Ariel, and their development has been pretty much consistent with each other. There have been moments where the drama of their lives has tripped over into melodrama ... but the same has happened in my life, as well, so it's understandable and even believable. If Johnston ever retires the strip, then more than any other strip that's gone away, I'll feel as if I'm losing touch with true friends. ✦

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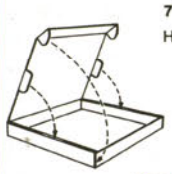

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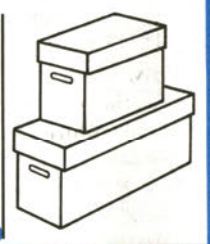

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A Diamond Select Release! Sculpted by Sam Greenwell, and designed in conjunction with Mark Bagley, this *Ultimate Spider-Man Mini-Bust* is ready for the "Summer of Spider-Man!" The Box features all-new artwork by Mark Bagley, inspired by the bust itself. This 6 ½" tall piece is limited to a 10,000-piece total production run, and comes with a full-color Certificate of Authenticity. Also available is a special "sans-webline" edition bust, limited to 500 pieces, each with a Certificate/Mini-Print, hand-signed by Mark Bagley and sculptor Sam Greenwell! **Guaranteed to ship in March 2002!**

$45.00 REG./$60.00 S.E.

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DC DIRECT

THE BRAVE AND THE BOLD #28 STATUE

Advance-solicited; in stores July 17. From the historic comic that introduced the world to the Justice League of America... the cover of *The Brave And The Bold* #28 (March, 1960) is recreated as a stunning, hand-painted, cold-cast porcelain statue! Sculpted by John G. Mathews and based on the cover art of Mike Sekowsky and Murphy Anderson, the heroes of the first super-team of the Silver Age — Green Lantern, Wonder Woman, the Flash, Aquaman, and Martian Manhunter — struggle against the menace of Starro the Conqueror, with each figure measuring approximately 4" tall! The statue overall measures approximately 6" tall x 10 ½" long x 9 1/8" wide.

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